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PARIS OPÉRA PERFORMS "CASTOR AND POLLUX" FOR PRESIDENT AND MRS. WILSON

Renaud Back at the Opéra in "Othello"—The Padeloup Concerts Revived This Month—Opéra-Comique Puts on Fauré's "Pénélope"

30 Rue Marbeuf, Champs Elysées,
Paris, January 30, 1919.

The Opéra has recommenced its habits of before the war and Parisian society can now be seen in its former elegance gracing the national theater. Gleaming jewels, rich furs; arms and necks lightly veiled, or bare in all their loveliness, make high relief against khaki or horizon blue uniforms. The representations at the Opéra are now arranged for Mondays, Wednesdays, Fridays and Saturdays since January 17, when the first of the subscription nights was given with a performance of Rameau's "Castor et Pollux," which interests Parisians not only from its artistic merit but as having been boldly reconstituted in spite of bursting shells in March, 1918.

On Friday, January 24, the performance at the Opéra was in honor of the President and Mrs. Woodrow Wilson, when "Castor et Pollux" was repeated. Inspired by the presence of the illustrious guests from the United States, the singers and dancers excelled in their best efforts. The roles of Castor, Pollux and Jupiter were taken by MM. Lafitte, Leselly and Gresse, respectively. Germaine Lubin sang the part of Télémaque, Mireille Berthon that of Phoebe. Among the principal dancers were Aida Boni, Anna Johnsson and Jeanne Dumas.

The President and Mrs. Wilson were welcomed by the members of the Opéra administration and M. Lafferre, the Minister des Beaux-Arts. They entered their "loge" amidst enthusiastic cheers, after which the orchestra played "The Star Spangled Banner" and Marthe Chenal sang "La Marseillaise." The President's box was draped with a large American flag, at one corner of which were white roses, while another corner had a profusion of red roses.

"Othello" Revived

The Opéra has again put Verdi's "Othello" on the scene with brilliant success. MM. Franz and Renaud displayed their talents to the best advantage, and the delicious voice and sentiment of Mlle. Bugg gave infinite satisfaction. One would like to suggest that "Don Carlos," written upon a French text and for the Opéra, should have a chance of being heard.

Opéra-Comique Does Fauré's "Pénélope"

The Opéra-Comique has enriched its repertory with Gabriel Fauré's "Pénélope." This classic work was produced before the war at Monte Carlo, subsequently at the Théâtre des Champs-Élysées, and received enthusiastic appreciation. The Opéra-Comique quickly realized that the fitting home for Ulysses' spouse was their own, where her graces could be seen to best advantage. The essential qualities of French musical art are admirably wrought out in this masterpiece of classicism in which style and simplicity cover the richest imaginative qualities. Fauré expresses in music all the emotions of those Homeric personages which words sometimes fail to translate: the recognition of Ulysses by the old nurse Euryclée; the duo of the second act; the finale; these are all admirable parts of a work in every way excellent. The interpretation of "Pénélope" by Germaine Lubin (of the Opéra) is vibrant and expressive; Ulysses is given with ardor and vehement diction by M. Rousselière; M. Vieulle (Eumée) interprets with his habitual noble simplicity and diction as clear as the voice is perfect. Cécile Thévenet as Euryclée deserves very high praise. The orchestra as directed by M. Rühlmann proves supple and of admirable precision. Mlles. Delamarre, Bourguignon, MM. Parmentier, De creus, Audoin, Gilles, d'Espinay and Pujot complete an interpretation worthy of the work and the master.

To Revive Padeloup Concerts

Lovers of music who welcomed the Padeloup concerts given at the Cirque d'Hiver last year impatiently wait for the recommencement of the auditions of works by French composers. The absence of the valiant chef-d'orchestre Rhené-Baton, on a propaganda mission in Holland, decided the administration to delay the reopening of the concerts until his return. It is now decided for February 8, Saturday, at 3 o'clock, in the Cirque d'Hiver. Composers and chefs-d'orchestre have often regretted the insufficiency of rehearsals given to symphonic concerts. The remedy for this has been found by the Padeloup admin-

istration making a monthly engagement with its musicians. The Padeloup Orchestra will rehearse every day, even twice a day when necessary, and will give three concerts a week. The musicians, understanding the artistic interest of such an undertaking, have promised not to absent themselves nor provide a substitute. The gain will be great in the perfection of ensemble and execution of musical works.

The hall of the Cirque d'Hiver, already possessing splendid acoustics, has been further improved. The raising of the stage platform gives facility for the obtaining of the
(Continued on page 49.)

CHICAGO OPERA PRELIMINARY TOUR

Gluck and Braslau to Sing with Campanini's Organization

The Chicago Opera Association, not daunted by the hard luck which prevented it from carrying out its preliminary

NOW AN AMERICAN CITIZEN, FREDERICK STOCK, RESUMES ORCHESTRA LEADERSHIP

Popular Conductor to Direct Concert This Week—
Victor Herbert Leads for Gabilowitsch—
Cincinnati Orchestra Delights Chicago

Chicago, Ill., February 24, 1919.

The trustees of the Orchestral Association have this week sent out bulletins announcing Frederick Stock's return to the conductor's post of the Chicago Symphony Orchestra for next week's concerts, February 28 and March 1. As Mr. Stock filed his citizenship papers on February 7 and will not become a full fledged United States citizen until ninety days after that date, it was not expected that he would resume conductorship until then, inasmuch as his resignation was accepted up to such time as he should become a citizen. The program for next week has been rearranged to include a number from Mr. Stock's prolific pen. Eric Delamarre, who has presided as conductor since Mr. Stock's withdrawal, remains as assistant conductor and organist.

Ovations for Gabilowitsch and Herbert

Gabilowitsch's appearance as soloist and Victor Herbert's as guest conductor this week made this the most brilliant concert in the Chicago Symphony Orchestra series this season. Such tumultuous demonstrations as were tendered each visitor have seldom been equaled here, and one of the largest audiences of the season was on hand. Victor Herbert's magnetic conducting of the national anthem aroused the auditors to a high pitch of enthusiasm, which grew greater throughout the program. He puts his strong personality and style into his conducting and has the orchestra men alert and under his control at all times. Thus Dvorák's "New World" symphony, with its lilting tunes, was given a sympathetic and exceptionally fine performance. After the intermission came a new suite, "Woodland Fancies," which is expressive, clever, colorful and rich in orchestration and is an admirable example of Victor Herbert's writing. The four movements are made up of light, gay music and each in turn received the hearty approval of the listeners. Excellent also was Herbert's support to the soloist in Tchaikowsky's B flat minor concerto. This showpiece had a great performer in Ossip Gabilowitsch, whose gigantic performance will live long in the memory of those who heard it. It was big, vital playing of the virtuoso type. His was a supreme triumph.

American Conservatory Sonata Recital

A program of exceptional musical worth was presented by members of the faculty of the American Conservatory, Thursday evening, in Kimball Hall. A sonata in E flat major for violin and piano, by Eric Delamarre, played by Herbert Eutler and Henriot Levy, was the opening number. Mr. Levy's work at the piano, whether as soloist or in ensemble, is always of a high artistic order and shows the rare musician that he is. This occasion was no exception to the rule and his playing in the above mentioned sonata, as well as one by Enrico Bossi, stood out through its sheer loveliness and excellence. With her lovely soprano of admirable quality and fetching stage appearance Louise Winter pleased greatly in a group of songs, comprising Carpenter's "When I Bring You Colored Toys" and "To a Young Gentleman," Hughes' "Violeta of Picardy" and Spross' "Robin, Robin, Sing Me a Song." She won hearty and well deserved applause. Mabel Stapleton played excellent accompaniments.

All-American Program at Knupfer Studios

Somewhat different from the ordinary pupils' recital was the one in which Walter Knupfer presented several of his artist-pupils on Wednesday evening at Barnum Hall, before an audience which filled to overflowing the lovely auditorium and was most cordial in its applause. Every pupil revealed Mr. Knupfer's efficient training and the performance of each one showed a clear and intimate idea of the proper reading of the numbers, besides musicianship, excellent musical perception and technical proficiency. A program made up entirely of American compositions proved very interesting. Agnes Blaska opened with an intelligent reading of the first movement of MacDowell's A minor concerto and closed with the second and third movements of the same number. Miss Blaska, one of Mr. Knupfer's most brilliant pupils, has often been heard at the Knupfer studio recitals
(Continued on page 39.)



Photo by Chesterlon.

REINALD WERRENATH.

It is a matter of pleasure, as well as of pride, for the Musical Courier to publish on this page the picture of Reinald Werrenrath, American baritone, one of this country's most successful concert singers, and now also an opera singer who effected an unreservedly successful debut in that branch of song last week at the Metropolitan Opera House. The Werrenrath art has been acquired in this country, and is nearly altogether the result of self study. He began his public career at a very early age, and being gifted with unusual intelligence and a thorough music and general education, he not only practised singing, but also has meditated upon it, and for that reason he has been able to project himself into the very front rank of the best singers and now is a matured artist at an age when many other vocalists are still in the classroom. Werrenrath is a striking example of the fact that a great artist can be developed entirely in this country.

tour this season, already has the plans for its advance trip next fall well under way. The operas in the repertory will be "Aida," "Madame Butterfly" and "La Bohème." A particularly interesting point of the announcement is that Alma Gluck has been specially engaged to sing the role of Mimi in "La Bohème." Another engagement of interest is that of Sophie Braslau, of the Metropolitan Opera, who by permission of the Metropolitan management, will sing the role of Amneris in "Aida" to Raisa's Aida.

Dolci will be the Radames and Rimini the Amonasro. Tamaki Miura will, of course, sing "Madame Butterfly," while Forest Lamont will sing both in that opera and in "La Bohème."

GEORGE EASTMAN WILL MAKE ROCHESTER A MUSIC CENTER

Magnificent Gift Includes New Buildings and Symphony Hall, for Music School, and the Establishment of a Symphony Orchestra

As briefly announced on the front page of last week's **MUSICAL COURIER**, George Eastman, who is known all over the world as the originator of the famous Eastman Kodak and all that goes with it, has decided to erect new buildings for the Institute of Musical Art, which is a part of the University of Rochester, N. Y., his own home city and the seat of the kodak industry.

When the plant is completed there will be few if any musical education institutions equal to it in the world. Mr. Eastman has obtained a site on Gibbs street, between East avenue and Main street, close to the heart of the city of Rochester, and will lay the foundations there for ten story buildings. The structure to be erected first will have but four or five stories, with due allowance made for extension as the school grows in size. Besides lecture rooms, lesson rooms, etc., there will be two libraries—one a musical reference library and the other a music library for the symphony orchestra—and a music store within the main building. Further, there will be two halls so arranged that they can be used in connection with the institution's work or as separate rooms for themselves for concerts or entertainments.

The Halls

The large hall will be modeled after Boston Symphony Hall, except that it is to be somewhat wider and will have a slightly larger seating capacity, affording seats for almost three thousand people. The smaller hall, for recitals, etc., will seat about five hundred. There will be an organ in each hall, the larger auditorium containing one of the largest organs in the country. This smaller hall will be constructed without a gallery, the single tier of seats slanting sharply upward and the entrance being by tunnels underneath the seats, as in a stadium. The stage will be on a level with the lowest line of seats, which is calculated to produce unusually good acoustic conditions. There will be wide aisles in both of the halls and ample space between the rows of seats, so that persons may enter without disturbing those that are seated; in fact, the comfort of the audience is to have first consideration in the construction of the auditoriums.

Symphony Orchestra

In connection with the institution, which will probably be renamed in Mr. Eastman's honor, Rochester is to have a symphony orchestra of its own. In this part of the project Mr. Eastman has vitally interested the Chamber of Commerce, which will undoubtedly pledge itself to a definite financial support of the orchestra. It will be a symphony orchestra of full size, with a membership of about eighty men. It would, of course, in a city the size of Rochester, be hard enough work to keep so many first class orchestral musicians regularly busy, so Mr. Eastman has instituted a novel feature in connection with this plan. In the great hall of the musical institution, situated as it will be in the heart of the city, moving pictures of the highest class will be given on every evening of the week except those devoted to the orchestra concerts.

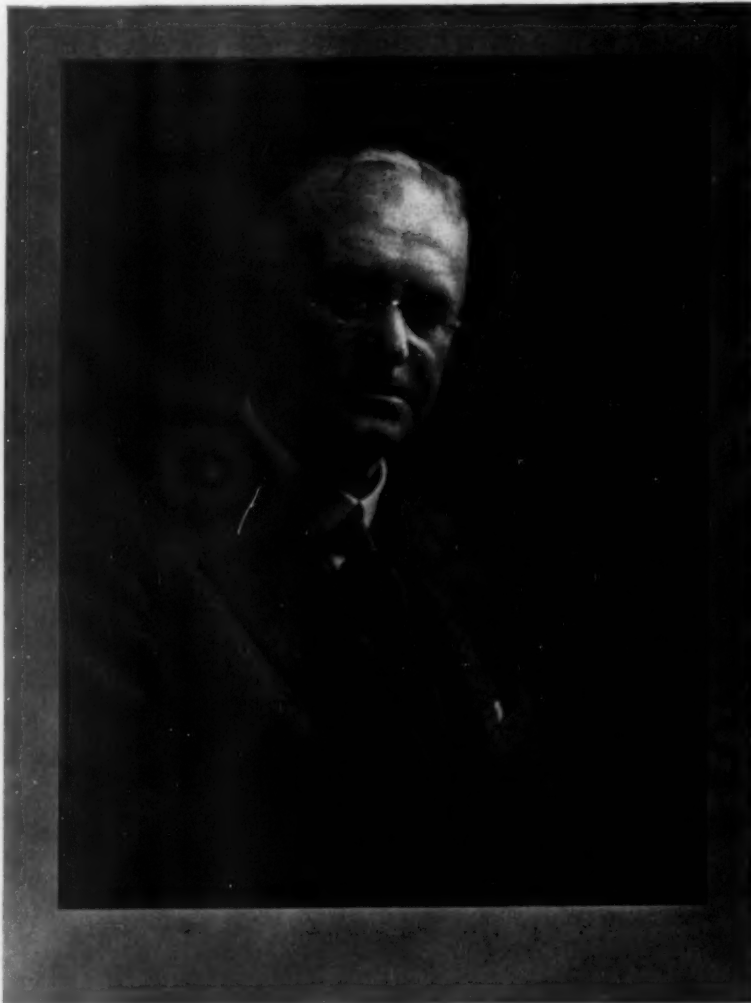
Few people outside of the business are aware what a great factor in the development of the moving pictures Mr. Eastman himself has been, and this new venture in Rochester will afford him personally an opportunity to experiment with and demonstrate the new improvements in the moving picture cameras and material which are constantly being made in the kodak factories.

An orchestra of fifty men, members of the Rochester Symphony Orchestra, will be employed constantly at this picture show. This orchestra will be under the direction of Hermann Dosenbach and the name of the leader of the

symphony orchestra which is to be founded will be announced very soon.

Klingenberg to Continue

Alf Klingenberg, who has been director of the Institute of Musical Art for several years past, will continue in that capacity. He is a Norwegian who has been in America for a number of years and a pianist of rank. The curriculum of the new institution will include all subjects included in the art. Among those of national prominence now on the faculty are Arthur Alexander, at the



GEORGE EASTMAN,

Whose generous gift to the Rochester Institute of Musical Art will make an important music center of the upper New York State metropolis.

head of the vocal department, and Arthur Hartman, who directs the violin department. There will be a faculty list second to none in the country. The various soloists of the orchestra will act also as instructors on their instruments at the school, while the piano and voice departments will both be headed by prominent and able teachers.

Theodor Bohlmann in Recital

The chamber music concert given on Thursday evening, February 6, in the hall of the Cincinnati Conservatory of

Music by Theodor Bohlmann, piano; Jean Ten Have, violin, and Karl Kirksmith, cello, attracted widespread attention, and a crowded house greeted the artists enthusiastically. Mr. Bohlmann has long stood prominently in the community as guardian of this genre of music, and his two new associates evince also the refined ardor so necessary for such high form of musical art.

The program consisted of trio, op. 70, No. 1, Beethoven; sonata for piano and violin, op. 100, Brahms, and trio, op. 72, Godard. These three works were presented with splendid execution—which made the listener forget the word technic—and with the mature interpretation which inspires and elevates.

Riegger Booked for Alton, Ill., Festival

Annie Friedberg has booked Neira Riegger, the young American soprano, who has been concertizing most successfully this season, for the spring festival at Alton, Ill., as soloist with the St. Louis Orchestra on May 6. During her stay in the Middle West, Miss Riegger will appear at several big spring concerts. During the month of February she sang at Allentown, Pa., and on February 18 was the soprano soloist in an Irish-Gaelic program in the People's Concert Series at Cooper Union. This marked Miss Riegger's first New York concert appearance since she started her musical career.

The soprano is contemplating giving a recital in Aeolian Hall early next fall.

Stillman Kelley in New York

Dr. Edgar Stillman Kelley, who enjoys a fellowship in composition at Western College for Women at Oxford, Ohio, was in New York last week to attend the meeting of the New York Institute of Arts and Letters, which began February 19 and continued to February 22. Dr. Kelley was the Cincinnati representative of the Institute of Arts and Letters at the celebration of the poet, James Russell Lowell. On the same occasion the institute entertained many other noted and illustrious guests, among them G. K. Chesterton, and J. M. Barrie, from England.

N. A. O. "Get Together" Dinner

The members of the National Association of Organists in New York and vicinity held an informal "get-together" dinner at the Civic Club on Friday evening, February 21, at which the president, Mr. Schlieder, made an informal address, telling of the plans for the next convention, which is to be held in Pittsburgh. The new constitution of the league was also taken under consideration.

Marie Morrissey Convalescing

Marie Morrissey, contralto, is convalescing after an attack of pneumonia, which followed a relapse during her illness from influenza. However, the popular singer hopes to take up her work again soon, but the early dates of her concert tour, scheduled to begin in La Crosse, Wis., on February 25, have been postponed for the present.

Oberlin Musical Club Meets

The members of the Oberlin Musical Club of New York City were afforded a treat on Monday evening, February 17, in the residence-studio of its president, Maude Tucker Doolittle, 536 West 112th street, New York, when Ralph Leopold, pianist, and Hazel Wehr, soprano, were the artists.

Mr. Leopold's superb playing aroused keen enthusiasm, and all present will look forward with interest to hearing him in recital at Aeolian Hall next season. Mrs. Doolittle was particularly pleased that he gave his initial New York recital for the Oberlin Club, as he is an exponent of the celebrated Stepanoff, with whom Mrs. Doolittle received her training in Europe. Hazel Wehr, a pupil of Herbert Witherspoon, sang with charming style and effect; she possesses a voice of unusual sweetness and clarity.

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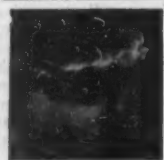
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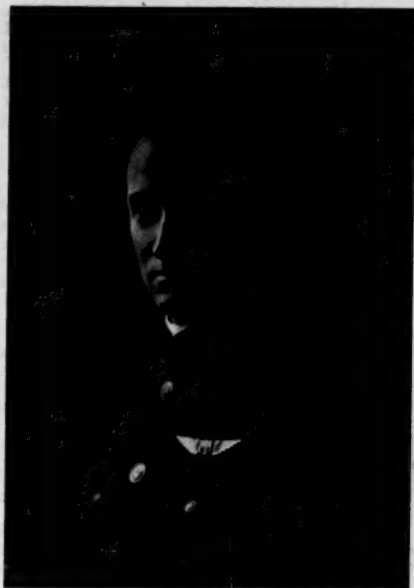
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RODERICK WHITE,

The violinist, who served in the aviation section of the army for two and one-half years, will give his first public recital in Aeolian Hall, New York, on Thursday afternoon, March 6. He has arranged an interesting program, which will include numbers by Grieg, Vieuxtemps, Faure, Adamowski, Dvorak-Kreiser, Chaminade, Gardner, Burleigh, etc. Francis Moore will be the accompanist.

Ethelynde Smith's Train Predicament

Many music lovers of Columbus, Ohio, were keenly disappointed on the evening of January 19 because of the failure of Ethelynde Smith, soprano, to give the concert which had been scheduled for her at the Athletic Club. Miss Smith's failure to appear was due to a combination of circumstances which prevented her from reaching Columbus in time for the event. She left Staunton, Va., immediately after her appearance there at the Mary Baldwin Seminary, but the train was two hours late in reaching Washington, and this caused her to miss the train she should have taken for Columbus. The next train for that place necessitated her changing cars at Pittsburgh, compelling her to wait for an hour and a half. However, Miss Smith's train troubles did not come singly, for that train, too, was one hour and forty minutes late in reaching its destination. The conductor of the train telephoned ahead and made the request that the Columbus train be held five minutes, but when Miss Smith arrived she was just three minutes late. After all these mishaps there was nothing for the soprano to do but to telephone to Kate M. Lacey, manager of the Matinee Musical Club, and explain the situation. This was the first concert engagement Miss Smith failed to keep for any reason whatsoever. However, arrangements are pending to have Miss Smith appear in Columbus later in the spring; therefore the concert in question will not be lost, but only a pleasure deferred.

Programs at the Rialto and Rivoli

The Rivoli Theatre's musical program this week opens with the overture of Tchaikowsky's fourth symphony, with Erno Rapee and Joseph Klein conducting. Julia Henry, mezzo soprano, sings "There's a Long Long Trail"; the Rialto male quartet, including John Young, Horatio Rench, George Reardon and Donald Chalmers, renders a selection; the second orchestral number is "In a Monastery Garden," and the organ solo, concluding the performance, is played by Firmin Swinnen.

At the Rialto the overture is Gounod's "Faust," Hugo Riesenfeld and Nat W. Finston conducting. James Harrod sings an English ballad. The second orchestral number is Frederic Norton's "Chu Chin Chow." Arthur Depew's organ solo for the week concludes the program.

Eddy Brown—a Good Traveler

Traveling, from all appearances, agrees with Eddy Brown, the violinist. On his return from a recent tour to the coast he was confronted with a list of bookings which his management had contracted for him that will keep him steadily travelling up to the end of March. He will return then to New York for his appearance with the Philharmonic Society on March 13.

On February 20 he has been engaged by the Ladies' Morning Musical Club of Montreal for an appearance with that organization. This makes his second consecutive engagement with the club and speaks in no uncertain way as to his popularity with the members. Re-engagements, like actions, speak louder than words.

Thaddeus Wronski to Lecture March 5

Thaddeus Wronski, formerly of the original Boston Opera Company, Theater Champs Elysées, Paris, and leading European grand opera companies, will speak on "The Theory of the Professional Voice from a Common Sense Point of View" on Wednesday evening, March 5, in the auditorium of the West Side branch of the Y. W. C. A., Fifth street and Tenth avenue, New York.

A New Russian Tenor to Be Heard

Josef Shlisky, a new Russian tenor, will make his first appearance in this city in a recital in Aeolian Hall on Wednesday afternoon, March 5.

NEW PHILHARMONIC SOCIETY OF PHILADELPHIA HAS HIGH IDEALS

Walter Pfeiffer, first violinist of the Philadelphia Orchestra, and for three years conductor of the former Franz Schubert Bund Symphony Orchestra, has organized, with the help of several music lovers, the Philadelphia Society of Philadelphia.

The objects of the society are to promote and foster the knowledge and love of music by public and private musical entertainments; to create new musical circles in Philadelphia; to give Sunday evening symphony concerts for those music lovers who are prevented from hearing good orchestral music on week days; to hold lectures; to help to give American composers, conductors and soloists more opportunity to appear before the public, and to give a limited number of young American musicians opportunity to gain orchestral experience.

The society is organized upon a club basis, every member paying annual dues. Regular and associate members are to pay \$3 yearly dues, contributing members not less than \$10 yearly dues, for which they have the right and privilege to hear all the concerts and lectures free of charge.

There is no doubt that a society with such high ideals will get the heartiest co-operation of the music loving public of Philadelphia, and all the more as the concerts will be directed by Walter Pfeiffer, whose talent as leader, program builder and organizer has been recognized unanimously by the press and public since he made such a success of the Sunday evening concerts of the Franz Schubert Bund Symphony Orchestra, as well as with his summer concerts of the Casino Auditorium Orchestra at Wildwood, N. J.

The orchestra will consist of seventy selected musicians.

The first concert of the Philharmonic Society will be given on March 16, in which Elsa Foerster, the dramatic soprano of New York and pupil of Dr. Frank Dossert, will be the soloist. She will sing numbers by Gluck and Puccini. The orchestral numbers will be "Fidelio" overture, Tchaikowsky's fifth symphony and Liszt's Hungarian rhapsody.

This concert will be followed by a musical lecture on the orchestra and its instruments, held on March 30, while

on April 13 and May 4 two more concerts will be given, in which compositions of Camille Zeckwer and Hedda Van Den Beemt, the two well known Philadelphia composers, will be presented under their personal direction. The soloists at these last concerts will be William J. Gruenberg, violinist, and Earl Waldo Marshall, tenor.

The officers of the society are: President, Mrs. Ernest Thomas Toogood; first vice-president, Dr. Paul Voigt; second vice-president, Mrs. Thomas Martindale; treasurer, Dr. Charles S. Hirsch; corresponding secretary, W. Le Roy Fraim, and recording secretary, Bernice Van Slyke.

Keely in Same Church Twelve Years

Abbie Keely, soprano, one of the leading singers in Philadelphia, has been one of the soloists at Calvary Methodist Church in that city for the past twelve years, a church which is well known for the excellence of its music. Miss Keely also has been successful in a pedagogical way, but owing to lack of time to devote to this line of endeavor, she is now limiting the number of pupils she will accept for study under her guidance. Her classes include several who may be called artist-pupils.

Clarence Whitehill Returns to Opera

Clarence Whitehill, the American baritone, who made his season's first appearance recently at the Metropolitan in "Aida," is kept busy by the following engagements during the coming week: February 28, first performance of "Mireille" at the Metropolitan Opera House; March 2, Handel and Haydn Society, Verdi's "Requiem," at Boston; March 3, "Thais," at Metropolitan; March 4, Chromatic concert, at Troy. He also is engaged for the Spring Festival at Syracuse in May and with the Waterbury Choral Society at Waterbury, Conn., April 8.

Julia Claussen with Haensel & Jones

Julia Claussen, the well known contralto, will be under the management of Haensel & Jones next season.



OFFICERS AND MUSICAL DIRECTOR OF THE NEW PHILHARMONIC SOCIETY OF PHILADELPHIA. Left to right (top row), W. LeRoy Fraim, secretary, and Dr. Charles S. Hirsch, treasurer; (center), Cora Cassard Toogood (Mrs. Ernest T.), president; (lower row), Walter Pfeiffer, musical director, and Dr. Paul Voigt, first vice-president.

PASQUALE AMATO'S TRIUMPH IN CUBA

Pasquale Amato, the renowned baritone, who is now appearing with the Bracale Opera Company in Cuba, has more than duplicated his great American successes there in a number of important roles. To his recent and inspired performance of Baron Scarpia, in "La Tosca," the Herald de Cuba (January 15, 1919), a newspaper given largely to matters artistic and musical, dedicates an enthusiastic article, the following translation of which has been specially made for the MUSICAL COURIER:

BARON SCARPIA, AMATO

The stage is the mirror of life. Victor Sardou, the great French dramatist, who has contributed to French literature some excellent sketches of real life, although sometimes fanciful, has painted in his "Tosca" a picture which was beheld by society with deep feeling and amazement. The drama, which has been successfully represented all over the world, always finding faithful interpreters and holding the interest of the coldest, most indifferent and skeptical of audiences, found



Photo by Mishkin, New York.

PASQUALE AMATO,
As Scarpia in "La Tosca."

its master interpreter in Puccini, who gave musical expression to its powerful pages of love, sorrow and crime.

Italian criticism, always severe in its judgment of native art, was obliged to yield before the obvious triumph achieved by the first lyrical performance of "Tosca." It created much controversy at that time and the modern master, Puccini, like all who are great, was also subject to adverse criticism; enemies there were lying in wait to wound the great master through envy of that lyric superiority which brought fame to his country and broke its bounds to march triumphantly across the continents of Europe and America.

"Tosca" is so intensely emotional that only exceptional talent could do it full justice. It was a difficult task to harmonize the complexity of musical technique with the greater intricacy of a dramatic representation without losing, in the process, a single item of the significance of the letter. But the Tuscan master had sufficient genius to write a spiritual score which intermingled the passions and mockeries of extravagant love.

In Sardou's drama the predominant character is undoubtedly Baron Scarpia. Tosca and Mario Cavaradossi are minor parts in comparison. Therefore, by means of tuneful melodies which, once heard, are not easily forgotten, Puccini caused them to maintain the same character as in the drama.

The parts of Tosca and Mario are very adaptable to lyric drama—triumphant love and martyrdom, the natural elements of opera, which always contribute to the success of the work. For two reasons, then, will Mario, the protagonist, and Tosca be always well interpreted, even by inferior artists, namely, because of the easy music and because both characters are of a type pleasing to the public.

Never would "Recondite armonie" and "E lucevan le stelle" find public appeal, nor "Vissi d'arte" and the brazen cry of "Vittoria Vittoria!" however splendidly offset by scenic detail, without the support of the forceful personality of the baritone, who in the role of Scarpia is the supreme embodiment of the emotional intensity of the drama.

Scarpia is a repulsive type, even to Sardou, his creator. Puccini likewise paints him so, and the libretto, true to the French dramatist's conception, heaps upon him all the hatred of the public who always sympathizes with the victim and denounces the criminal. For Scarpia is a criminal. Under the aristocratic veneer of the ecclesiastical elite, and with all his pretensions to blue blood, his low origin is clearly revealed. All sensual passions are low. It is the wild animal's instinct to rub the honor of another. The chief of police in Rome commands authority, and beneath the dignity of his office and of his religion is hidden hypocrisy. But the veneer of society does not stick to an unresponsive soul. No matter how hidden, the mud will always come to the surface.

The sensual passion of Baron Scarpia for Tosca is apparent in the first act. In the second it becomes extremely so, from the

spasmodic violence of the action. The lordly libertine is exposed to full view. And the elegant, caressing phrases of the music assume a new character under the powerful spell of the despot.

Such a combination of characters, marvelously interwoven by Sardou and transcribed by Puccini into beautiful, passionate melody, accompanied by groans of horror and remorse, are bound to produce the deepest impression on an audience; and this is, after all, the true measure of the worth of an artist's work. And so, the highest place in Italian drama to the vivid character of Scarpia, a role involving great difficulty in its heavy demands on the personality of the actor.

Only a baritone of a high order and of superior parts could assume the character and give reality to the brutal passion of a byronic man who, with all the weight of his judicial office, is capable of murdering Mario while receiving the payment of that love which he so much craved, and which could only be enjoyed thereafter as the sequel of a passion overshadowed by blood and guilt.

It can be plainly said without the use of superfluous adjectives that Amato impersonated a wonderful Scarpia last Monday night. On the stage of the National Theater a living character was created by his artistic genius. He was a Scarpia, and he was a Scarpia. Never has our theater been visited by a singer so spontaneous. No mention need be made of his costumes, nor of his exceptional diction, things which were apparent from the moment of his appearance on the stage. It was his voice, his style, his exquisite qualities that fascinated the audience.

In spite of his repulsive role, he knew how to evoke both odium and admiration through the very charm of a sensuous voice. Before the audience was the magnificent person of the ecclesiastical baron, who, in the midst of his supper, with the cup of sparkling champagne at his lips, could, like the most consummate assassin, order with the greatest composure the death of any one who stood between him and his desires.

Did he merely sing? No! He elaborated his role: in the fine phrases of his speech choked with emotion, the very officials were affected—the cruelty of the character and the blind passion of rage seeking the object of its lust, were sublimely acted as only an idealist could.

"Tosca divina" and the cantabile were beyond praise. They were delivered in a masterly manner and with admirable intuition. In the finale of the first act, mingled with the sweet tones of the "Te Deum," his robust voice rose above the masses of harmony coming from the heart of the chorus and the orchestra.

He was a great Scarpia, and for Havana it was a unique occasion to have seen in all his glory this wonderful, versatile artist who combined the passions of love and lust so perfectly.

Amato's Baron Scarpia was not, however, a revelation in view of the fact that for ten years the people of the Metropolitan Opera House have been listening to this distinguished singer and master of diction and art—it is with good reason, and no further explanation is necessary for us.

Mediocre talent puffed up by exaggerating critics may last before the public for as long a time as a rose does in opening her beautiful petals; but such fragrance wearies and soon vanishes. Amato, master of art and song, endowed with all the qualities required for the stage, overwhelms the public with his voice and skill. He makes the character live before us. From the passionate to the playful, from criminal to lover, he transforms himself from one temperament to another. He has the charm of an artistic quality that cannot be imitated. Amato is Amato, and no other can sing and act Scarpia as he does.

How natural, how eloquent he is in "Io ne voglio altra mercede," in "Quest'ora in l'attendevo." Who could fail to hear with delight every single word, clear and limpid like the melody of a cascade in its rhythmic leaps and falls, or like the tinkling of the golden beads of a rosary?

The Scarpia of Amato will live many years in the memory of the Cubans who were fortunate enough to hear and see him last Monday night. In the passage of years and decades, his interpretation of Scarpia will ever be remembered and talked of.

Keep this souvenir, O beloved Cubans! And you, O critics, whose pen ceased from bitterness before this famous figure of the lyric stage. We may see other Scarpia's, many Scarpia's yet, but none will ever equal Amato, this prince of the stage who gives of his exquisite art in profusion, and demonstrates the full qualifications of a singer.

Keep, I repeat, the memory of those gestures, of that style, that voice, that diction—treasures them in a golden reliquary undimmed by time, for Amato is Amato, and no other than Amato is the beloved, beloved by critics and the public, by companions in art and by its masters. By the critics because he has given them occasion to write beautiful pages of well earned praise, and by his companions because they have always found something to learn from him, something to imitate—yet withal, only to continue, without either his genius or his distinction, on their own road of trickery, deceiving only a few, however, in a world which is not always fooled by glitter.

"L'arte rinnova i popoli." The art of this magician of the lyric stage stirs and renews all hearts, transporting them to other realms grander and more beautiful, to those of a life sublime, immortalized by the divine wealth of lyric poetry.

Mr. Amato's management does not feel that comment upon this criticism is necessary, except to add that at the insistent request of his Cuban impresario, Mr. Amato has been persuaded to extend his season there and is now appearing in other Cuban cities, including Santiago.

A Bloch Opera for the Metropolitan?

The MUSICAL COURIER learns that Ernest Bloch, the Swiss composer, whose orchestral works have met with such a favorable reception wherever they have been given in this country, has recently completed an opera, which has been submitted to the Metropolitan Opera authorities. If the work is as good as Mr. Bloch's other compositions—and there is no reason to think otherwise—its acceptance would seem likely.

FIRST NEW YORK MUSICAL
PEACE CELEBRATIONOratorio and Symphony Societies Unite for Three
Concerts

The first musical observance on a large scale in New York of the cessation of hostilities will be the "Joint Celebration to Commemorate Victory, Peace and the Brotherhood of Man" by the Oratorio Society and the Symphony Society, Walter Damrosch being conductor of both of them. There will be three concerts at Carnegie Hall, Friday evening, March 7; Thursday afternoon, March 13, and Saturday evening, March 15. The orchestra of the Symphony Society and the full chorus of the Oratorio Society will take part, with the following soloists: Arthur Middleton, Olive Kline, Lambert Murphy, Emma Roberts, Florence Hinkle and Reed Miller.

The first program (March 7), "The Conflict and Victory," lists solos and choruses from Handel's "The Messiah" and his "Israel in Egypt," concluding with Liszt's symphonic poem for orchestra, "The Battle of the Huns," to which Mr. Damrosch adds his chorus at the end to chant the Gregorian hymn, "Crux Fidelis" when it appears. The second part of the program represents "Peace" and begins with a "Peace Hymn of the Republic," by Mr. Damrosch, to words of Henry van Dyke. Afterwards there is the Dead March from "Saul" (Handel) in memory of fallen soldiers, a chorus from "Judas

Maccabeus" (Handel) and numbers from Damrosch's "Manila Te Deum," written in honor of Admiral Dewey's Manila Bay victory in 1898. The second concert (March 13) and the third (March 15) will both have the same program, representing "The Brotherhood of Man." It is made up of the Benedictus from Beethoven's "Missa Solemnis" and the Ninth Symphony, with Florence Hinkle, Emma Roberts, Reed Miller and Arthur Middleton for soloists.

Anna Fitzu Receives at New Home

Anna Fitzu has leased the former four story residence of Mrs. Helen Fountain, at 246 West Seventieth street, and last Sunday received friends there to the number of 150 or so, most of whom included the representative figures of New York's musical, professional and fashionable circles. Miss Fitzu's new home is palatial in size and outittings.

Some of those in attendance were Commissioner and Mrs. R. E. Enright, Arthur Rubinstein, Mr. and Mrs. Josef Stransky, Giorgio Polacco, Ricardo Stracciari, Jacques Thibaud, Andres de Seguro, Marie Rappold, Alfredo Martino, Ganna Walska, Mr. and Mrs. R. E. Johnston, Mr. and Mrs. Noble McConnell, Mana-Zucca, Dr. and Mrs. Sarlabous, Orrin Bastedo, Edwin Franko Goldman, A. Bagarozzy, Mr. and Mrs. Leonard Lieblich, Helen Fountain, Mr. and Mrs. Sigmund Spaeth, Alfred Seligsberg, Berthold Neuer, Emerson Whithorne, Emilie Frances Bauer, Lulu and Minnie Breid, William Grossman, Mrs. Snyder, Mrs. M. Hambur, H. W. Dearborn, Rene Sichel, Lillian Rappold, Dagmar Godowsky, Dorothy Folis, Edna Kellogg, Jules Daiber, Dr. and Mrs. Birmingham, Marie Crawford, etc.

Lazaro Going With Bracale

Hipolito Lazaro, the Spanish tenor of the Metropolitan, has signed a contract with the Bracale Opera Company that calls for appearances in Cuba, Porto Rico, Venezuela and Peru. At the close of the present season he will sail for Cuba after filling some concert engagements in this country.

Adelina Patti Very Ill

Telegrams from London, dated February 22, announce the very serious illness of Adelina Patti, at her castle, Craig-Y-Nos, in Wales. The celebrated diva is seventy years old and grave fears are entertained as to her recovery. Mme. Patti was very active during the war in singing for soldier funds, entertaining the fighters and helping generally in the great cause, and her unsparing labors in that direction helped to undermine her health. She made her debut in "Lucia" at the Academy of Music, New York, in 1859, when she was sixteen years old.



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ADELINA PATTI.

King George and Queen Mary were present recently at a concert held in the Royal Albert Hall in aid of the European War Fund Drive. The occasion was notable for the reappearance of Mme. Patti, who consented to sing "Home, Sweet Home" for the audience, which probably was the largest ever seen in the hall, which holds 10,000.

Since then her career is a matter of musical history. The great diva has been married three times—first to the Marquis de Caux, in 1886 to Nicolini, the tenor, and in 1899 to a young Swedish masseur named Cederstrom.

Marcosson Is Cleveland Concertmaster

Sol Marcosson, the well known and excellent violinist of Cleveland, Ohio, who has labored there many years successfully in the cause of musical uplift, is the concertmaster of the new Cleveland Orchestra which Nikolai Sokoloff is conducting in that city. He could not have made a better selection for his first violin desk than Mr. Marcosson.

Last Mozart Relative Dead

News reaches the MUSICAL COURIER of the death in the asylum of Felothof, near Gratz, Austria, of Bertha Foerster, a grand-niece of Mozart and the last surviving member of the immortal master's family. She was seventy-seven years old and had never been married.


CARL FISCHER


WHAT THE ARTISTS ARE PLAYING

It should be a matter of keen interest to American violin-lovers to ascertain the nature and substance of the material which the masters of the instrument are offering to their audience.

Assisted by this booklet, the inquirer may learn, at a glance, the titles of the most recent programme acquisitions of virtuosos like Fritz Kreisler, Mischa Elman, Jascha Heifetz, Maud Powell, Eddy Brown, Arthur Harman, Albert Heising, Francis Macmillen, Edwin Scharoun, David Rosenthal, Theodore Spiering and Maximilian Pinner.

The latest, best and most inspired works of these artists are included in this booklet, the whole ensemble comprising a comprehensive and authoritative guide to "What the Artists are Playing" during the season. Will be sent free upon application.

46-54 COOPER SQUARE

Reinald Werrenrath

MAKES SENSATIONAL DEBUT

AS

Silvio in "Pagliacci"

METROPOLITAN OPERA HOUSE, NEW YORK, FEBRUARY 19, 1919

From the Columns of Press Showered Upon This Great American Baritone, the Following Is Submitted:

"His voice proved to be perfectly suited to the music, and it can be said without reservation that in respect of style, diction, phrasing and beauty of expression the part has never been better sung here, if indeed so well."—*William J. Henderson in the New York Sun.*

"Mr. Werrenrath studied the role assiduously with Maurel; his singing of it was in that voice which has drawn audiences toward him at whatever concert, and was smooth and well colored of tone."—*Gilbert Gabriel in the New York Evening Sun.*

"All that the opportunity enabled him to do he did admirably, and the duet between Nedda and Silvio took on unwonted fervor and dramatic expressiveness. His beautiful voice and singing lent sincerity to the scene between the lovers, and saved the character of Nedda from the imputation which is too often felt that she threw herself away on a milk-sop."—*Henry E. Krehbiel in the New York Tribune.*

"In the duet with Nedda he gave as fine an exhibition of pure singing as the house has heard this year. . . . He made the character plausible and quite the best Silvio we have had since Gilly's time."—*William B. Murray in the Brooklyn Daily Eagle.*

"With his handsome and heroic appearance, excellent diction and beauty of voice, one can surely predict a success in his new field when he has mastered the traditions of the operatic stage."—*Max Smith in the New York American.*



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"His singing of the role proved one of the most delightful that has been heard for a long time."—*John H. Rafferty in the New York Telegraph.*

"He sang with a force, a quality and a sensuousness of voice, and with an ease of deportment that made his Silvio the best ever heard here."—*Sylvester Rawling in the New York Evening World.*

"He sang the duet with the rich smoothness and marvelous purity of tone which have always made him an artist of unique distinction."—*Katherine Lane in the New York Evening Mail.*

"That little duet of Eason and Werrenrath was one of the finest examples of pure singing since the days of the De Reszkes and the stars of Grau. The voice of Werrenrath, new to the great house, was heard clearly; it was pure tone, beautifully produced, that carried like a bell."—*William B. Chase in the New York Times.*

"A great baritone in a small role. . . . Mr. Werrenrath has an attractive stage presence with dramatic potentialities; a baritone voice of unusual color sweetness and sonority, which he uses with admirable intelligence, method, skill and vocal effect, and in so far is certainly worthy of a better role than Silvio for a debut."—*Reginald De Koven in the New York Herald.*

"It is a small part in a brief opera, but Mr. Werrenrath contrived to give it personality and verisimilitude, and his one song was sung with an effectiveness possible only to one possessed of the resources of the vocal art."—*Irving Weil in the New York Evening Journal.*

"It was Reinald Werrenrath, the American baritone, stepping lightly from his brilliant record as a concert singer, into the costume and atmosphere of make-believe. It is not such a long step when one has a voice of such beautiful quality as Mr. Werrenrath. He sang the duet with the rich smoothness and marvelous purity of tone which has always made him an artist of unique distinction."—*Mr. Welsh in the New York Evening Telegram.*

Concert Engagements Season 1919-20 Now Booking

MANAGEMENT: WOLFSOHN MUSICAL BUREAU, 1 WEST 34th ST., NEW YORK

SO little has America heard of Japanese music and Japanese artists, barring, of course, Tamaki Miura, the celebrated prima donna of the East, and Koscak Yamada, her equally as distinguished countryman, that a MUSICAL COURIER representative called upon the latter for the purpose of learning "what's what" in the musical literature of the land of cherry blossoms.

Mr. Yamada proved to be quite as interesting "off stage" as he is when conducting an orchestra, and he chattered in the most intellectual way, his quaint manner of expressing himself in English adding effectively to the conversation.

"Most of the Occidental people, particularly you Americans," he began, "believe that Japanese and Chinese music are almost the same. As much as I think it a dangerous subject to discuss, I feel justified in saying that it is not so. Perhaps, too, I may make you see as I do. For instance, our ancestors resembled the ancient Chinese in no possible way as regards their habits, customs and mode of living, those of each being entirely different. Several years' study on this subject proved to me that although we were greatly influenced by the Chinese, our origin was very different and, consequently, our music.

"In 1910, while studying at a Berlin conservatory, I



FIG. 1.

undertook the investigation of the folk music of the world. One day I heard, by way of the phonograph, for the first time Javanese music and instantly I thought it must be that of Japan, for the only difference was in the language, the letter V being used instead of P. The rhythm and character of the music was the same and I could understand the words as well as the music. From then on I started a further investigation of the musical side of the Japanese and Javanese folk music, with this result: the Japanese scale is entirely the same as that of Java and almost identical with the Occidental scale. It has its major and minor, its diatonic and

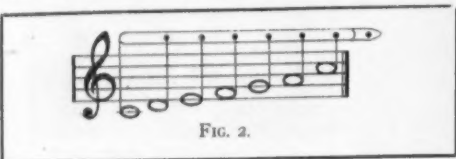


FIG. 2.

chromatic. For example, taking the modern Italian style, the scale is the same, the only difference being in the ornamentation of the melody, feeling, etc. And if I compare the Japanese and Javanese music the ornamentation and character of their tone is identical. Their vocal treatment is, also, the same from my knowledge; I can only say that the study is an interesting one."

"How does the Japanese music compare with that of China?" asked the writer.

Japanese Music Compared with Chinese

"Well, the Chinese tone production is almost falsetto, exactly like their method of speech. They believe the falsetto voice is the most beautiful quality. Perhaps this impression was gained through their love of the Chinese violin (Kokyu), which is the most popular instrument of that country. It differs from the ordinary violin in as much as it is a more nasal or muted tone. The Chinese, too, are very sentimental—more so than the Japanese and their poetry takes on an exaggerated form. A Chinaman describes a portrait of an old man with a long beard as 'A man with a beard 3,000 feet long.' And he will call the famous old wall of China 'the 100,000 mile wall,' when it is in reality only about ten miles in length. The Chinaman's imagination is childish and he is not so deep as the Japanese.

Chinese Court Singers Use Falsetto

"Speaking of the falsetto tone production, the court singers are even now never permitted to use their natural voice, but must sing in that high pitched manner. I might say that the Chinese violin was invented to resemble the voice, for the human and string color is much the same. The music is characterized by its cloudy or non-basic style. Even the loudest instrument, the tom-tom, is of a dark color and the Chinese orchestrations, as a whole, are mystical and of no depth.

"The Japanese and Javanese music is also of a cloudy nature, but not so much. The Chinese finds his inspiration in the occasions of daily life. The Japanese are more vivid and more modern than the Chinese.

Debussy Music Example of Chinese

"I don't wish to criticise Debussy as a master, but one might easily call his music Chinese—more so than Japanese—for he was a man who needed something to make him feel his inspiration and when it didn't come naturally he used morphine. His work was cloudy and above this earth.

"Please don't think I mean it was

THE PAST, THE PRESENT AND THE FUTURE

MUSICAL SITUATION IN JAPAN

Koscak Yamada, the Japanese Conductor and Composer, Chats Interestingly on the Music of His Country and the Influence of Outside Countries on Its Development

heavenly," Mr. Yamada said quickly, "for heavenly music, to me, must have a substantial basis."

"For example?" interrogated the writer.

"That, too, is difficult; but let me think. Yes, I may give Bach's music as the best example. Handel? Maybe, but more so Bach. Handel was a good worker, but his work lacks something. I believe very certainly that the Japanese music is closer to daily life than the Chinese is,



KOSCAK YAMADA.

although, according to many authorities, it is held to be just the opposite.

Development of Japanese Music

"We have just been discussing the origin and comparison of the Japanese and Chinese music, let us now talk a little on the development of the Japanese music.

"In 2000 B. C., when the first Emperor, Jimmu by title, reigned, the music of the country was purely Japanese and that, of course, means Javanese. The influence of the Chinese literature did not come into the country until the

seventh or eighth century. Later, too, there was a time when it was entirely Chinese music; but the first trace of the scale called the Yamato-Bue (Japanese flute), which was the original instrument of Japan, was the following scale, minor in nature. (See Example 1.)

"You see we haven't the

B, yet it is entirely like the Dorian scale. Isn't it interesting to see that in ancient times our scale was very close to that of the modern times? and it was the same as the natural scale of the Occidental music. Next the scale changed to the major, being called the Kagura-Bue. Let me draw it for you. (See Example 2.)

"In those days we had a stringed instrument, which was called the wagon or tobino ogato (harp of a bird) and it originated in a peculiar way. In olden times every warrior was a musician and one of them made the tobino ogato by placing five arrows in a fixed position and arranging five strings so as to play like a harp, using the same scale as above.

"Then came the Chinese to Japan with their influence on our music. In the Sankan period, strangely enough, at first the music was more French than Chinese. About the same time came the Hindoo influence. The Japanese scale next became a five tone scale like this. (See Example 3.)



FIG. 3.

"And until the year 500 there was a flourishing period of music in Japan, although the progress was not very much. There existed only wood and wind instruments, also the percussion.

Doors of Japan Closed

"About the year 500 there arose a feudal king called Tokugauwa, who, fearing that foreign influence would be bad for his power, closed the doors of Japan. He also shut the theaters and concert halls and all public places, because they offered opportunity for spies and conspirators to meet and learn the views of the people.



FIG. 4.

Naturally, this stopped the development of art, especially that of music and drama. From then on the musician was not considered as an ordinary man. He was, in truth, of the low class, where in olden times each man had to learn music and if he could not sing nor write, or did not know poetry, he was not accepted as a soldier (samurai or bushi).

"The closing of all public places brought about an uncertain period, for there had been, previously, no music written, songs went from ear to ear. Yet that state seemed destined to remain unchanged for at least a time, for inland wars broke out and there was no time generally for music.

Yet during that time of suffering and struggle music was secretly enjoyed and it developed mostly among the lower classes and consequently the Japanese popular music was created. The samurai lived uptown and the merchant (the oppressed) downtown. Naturally the latter, being pushed down by the former, amusement had to be sought

in order to relieve their mental strain. Therefore, music of a rather sensual nature developed. Poetry took the same sensual form, yet it was beautiful. The scale from that time to the present has remained the same, although it is developing more through logic and now shows the Occidental influence, now that the doors have been again opened. (See Example 4.)

Occidental Influences

"Very modern it is with a tendency to establish itself. The real Occidental influence on Japan came with the Christian missionaries about sixty years ago. Forty-seven years ago, to be exact, we had an English teacher for the Navy band. He was followed by a Frenchman as instructor of the military band and their methods were quickly adopted as models. Forty years ago Mr. Eckhart, a German by birth, took charge of the Navy band and band music developed greatly under his influence. About the same time the real serious music was brought to Japan by a Mr. Mason, a grand uncle, I believe, of the present Gregory Mason. He settled a system of educational music and many interesting song writers cropped up who had used the national scale. Their compositions were excellent and the Japanese national anthem was a production of these times. Since then the German influence and French have divided power. Now in Tokio there is an Imperial Academy of Music, with an enrollment of 43."



KOSCAK YAMADA'S NEW YORK STUDIO.

(Continued on page 43.)

New March Numbers of Columbia Records



Lashanska Sings—"Kiss Me Again"

The closing bars of Victor Herbert's famous waltz song from "Mlle. Modiste," climbing up, up, up, note by note, have taxed the voices of some of the most accomplished singers that the concert stage has known. But Lashanska's clear, vibrant tones soar triumphantly to the summit with an ease and brilliance that are hard to describe—but wonderful to hear.

77843—\$1.00



Two Numbers From "Sylvia" By French Symphony

Frolicsome satyrs, fleeing nymphs, dancing through Arcadian groves—you fairly see them in these enchanting ballets played by the Paris Conservatory's famous Symphony Orchestra.

A-6090—\$1.50



Barbara Maurel Carries You Back to Old Virginia

In her clear, vibrant tones, suiting exactly the spirit of these tender melodies, Barbara Maurel has made a rarely sympathetic record of "Carry Me Back to Old Virginny" and "Old Black Joe."

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MANY MUSICAL CELEBRITIES ATTEND

TOLLEFSEN RECEPTION TO KNEISEL

Splendid Musical Program, Readings and Addresses Add to Evening's Enjoyment—Beautiful New Home of Host and Hostess Admired by All

A reception taking the form of a "housewarming" in the new home of Carl H. Tollefsen, 946 President street, Brooklyn, on Sunday evening, February 16, was a very enjoyable affair. The guest of honor of the evening was Franz Kneisel, and a general pilgrimage of prominent musical people to the Tollefsen headquarters took place. A glance at the accompanying pictures show that the Tollefsen home is ideally artistic, situated near Prospect Park West. The gold and white entrance hall, the large studios, with grand pianos, the framed and autographed pictures of scores of artists famous in the musical world, all bespeak the important place occupied by "the Tollefsens," for it is well known that Augusta S. Tollefsen is a splendid helpmeet to her husband in all his musical doings. These pictures include Caruso, Homer, Stransky, Kreisler, Ganz, Paderewski, Edison, Godowsky, Elman, McCormack, Powell, Hofmann, the Kneisel Quartet, Roosevelt, Garden, Farrar, Eames, Melba, Zeisler, Carreño, Kubelik, Bauer and others equally as famous.

A brief musical program included the playing of the "Rigoletto" fantasia by fourteen year old Evelyn Leveon, done in astonishing style, with hair and dress à la Leginska. Allen Brice followed with clever recitations, Mrs. Brice playing appropriate music on the piano to "In the Usual Way" and "The Three Trees." Adelaide Fischer sang some chansonettes with dainty

style, and Edmund Severn followed in a talk dealing with the personal side of Franz Kneisel's life. Mr. Severn is both witty and wise, and his talk was altogether interesting. Mme. Tollefsen played Olsen's "Butterfly" in charming manner, and the Tollefsen Trio gave two pieces by Godard, with beautiful unity. Mabel Rich, soprano, then sang songs by Saint-Saëns, and Edwin Markham, the poet, brought the delightful evening to a close with readings of some of his own poems, including "Views," "Lion and Lioness," "Love's Young Dream," "Your Tears," and pleasing especially with the humorous "Blessing of Poverty" and "The Truth at Last." Refreshments were served, and guests departed feeling well repaid by the visit to the Tollefsen studios.

The Tollefsen Trio announces a concert at Aeolian Hall, New York, Saturday, April 5, playing trios by Brahms, Beethoven, and Ornstein. It is safe to say the last named work will cause much disputation, for it is full of the well known Ornsteinian quips and eccentricities, as well as periods of musical beauty.

Among invited guests on this auspicious occasion were: Mr. and Mrs. Franz X. Arens, Charles D. Atkins, Emelie Frances Bauer, Harold Bauer, Carolyn Beebe, Mr. and Mrs. Arthur Bergh, David Bispham, Mr. and Mrs. Martin Blumenthal, Louis Bostelmann, Mr. and Mrs. Eugene V. Brewster, Mr. and Mrs. Edwin Bry, Jean Bry, Helen Bry, Cecelia Buek, Harry T. Burleigh, Mr. and Mrs. Henry T. Child, Julia Claussen, Dr. Carter S. Cole, Mr. and Mrs. Charles S. Conklin, Mrs. Frederick S. Coolidge, Mr. and Mrs. Carl Deis, Mr. and Mrs. Albert Von Doenhoff, Mr. and Mrs. Vladimir Dubinsky, Mr. and Mrs. Harry Eisenbach, Mischa Elman, Richard Epstein, Mr. and Mrs. Carl Fiqué, Adelaide Fischer, Mr. and Mrs. Walter S. Fischer, Mr. and Mrs. Paolo Gallico, Samuel Gardner, Wilfred Glenn, Mr. and Mrs. Edwin F. Goldman, Rubin Goldmark, Percy Grainger, Rose Grainger, Florence Gwynne, Mr. and Mrs. George Hamlin, Mr. and Mrs. Theodore Hansen, Henry Gaines Hawn, Mr. and Mrs. Sigmund Herzog, Mr. and Mrs. Charles S. Holm, James Gibbons Huneker, Mr. and Mrs. Henry Holden Huss, Shannah Cumming Jones, Mary Jordan, Mr. and Mrs. Franz Kneisel, Mr. and Mrs. Fritz Kreisler, Mr. and Mrs. S. Leavy, Hans Letz, Mr. and Mrs. Henry Liebmann, Samuel Lifschey, Mr. and Mrs. A. W. Lilienthal, Signe Lund, Charlotte Lund, J. S. McDonald, Mr. and Mrs. Ernest McIntosh, Mr. and Mrs. Edwin Markham, Arthur Middleton, William B. Murray, Berthold Neuer, Mr. and Mrs. Michael Penha, Mr. and Mrs. Max Pilzer, Eugenio Pirani, Alma Webster Powell, Mr. and Mrs. Henry Allen Price, Hon. Christopher Ravn, Rosita Renard, Mrs. George Reichmann, Mr. and Mrs. F. W. Riesberg, Alexander Rihm, Mabel Rich, Mr. and Mrs. Alexander Russell, Mr. and Mrs. Walter Henry Rothwell, Dr. Cornelius Rybner, Mr. and Mrs. A. N. Rygg, Mr. and Mrs. Gustav Saenger, Mr. and Mrs. Herman Sandby, Leo Schulz, Mr. and Mrs. Edmund Severn,

Adele T. Somerville, Mr. and Mrs. G. Waring Stebbins, Vilhjalmur Stefansson, Mr. and Mrs. Josef Stransky, Marie Sundelius, Ada Taylor, Dr. and Mrs. Richard Taylor, Mr. and Mrs. Earle Tuckermann, Mr. and Mrs. Arnold Volpe, Mr. and Mrs. Albert C. Weston, Mr. and Mrs. Ole Windingstad, Mr. and Mrs. Leopold Winkler, Mr. and Mrs. Willem Willeke, Mr. and Mrs. R. Huntington Woodman.

The accompanying views show the Tollefsen residence; the reception room; Mr. Tollefsen's workroom; and the principal studio, with Mr. and Mrs. Tollefsen, violinist and pianist, and Michael Penha, cellist.

Thibaud's Four April Orchestral Appearances

After Jacques Thibaud's recent appearances with the Cincinnati, Chicago and Philadelphia orchestras, the press notices emphasized anew his rank as one of the elect among present day violinists. His playing of the Mozart E flat concerto was fraught with a suavity of sentiment and imbued with a spirituality which only the flawless tone of the true artist can accomplish. Mr. Thibaud has been booked for two important orchestral engagements in April. On the 4th and 5th of that month he is to play with the Boston Symphony, and on the 10th and 11th with the Detroit Symphony.

John Quine Speeding Up

It is predicted that the new baritone, John Quine, who is now under the exclusive management of the Wolfsohn Musical Bureau, is going to make a splendid finish to the present musical season. Absolutely unknown prior to his successful New York debut on January 17 last, a lively interest now is displayed in his work on the part of many organizations and managers in various parts of the country. His most recent booking is to appear with Will MacFarlane in the municipal concert at Portland, Me., on March 13.

Maggie Teyte for Chicago Opera Next Season

Maggie Teyte sailed on the S. S. Adriatic, February 8, responding to an urgent call from London that she create the role of Lady Mary in Messager's new opera, "Monsieur Beaucaire," which opens the new Manchester Theater of London. Miss Teyte has postponed all her engagements until next season, when she will return to America for an extended concert tour and some operatic performances with the Chicago Opera Association.

Last Recital of Levitzki Before Tour

Mischa Levitzki will give a farewell recital at Carnegie Hall on Saturday afternoon, March 1, previous to his Australian tour. His program will be a popular one.

Upper left: The Tollefsen residence, 946 President street, Brooklyn, N. Y.

Lower left: Carl M. Tollefsen's workroom.

Upper right: Reception room of the Tollefsen residence.

Lower right: The Tollefsen studio, Carl M. Tollefsen, violinist; Mme. Tollefsen, pianist, and Michael Penha, cellist.



TOSCHA SEIDEL

Came, Played and Conquered in Chicago, Detroit, Minneapolis and St. Paul

The Chicago Daily Tribune, February 17 (Frederick Donaghey).

Seidel was brilliant and fascinating. He put in Auer's staggering rewrite of the Turkish March from "The Ruins of Athens" and, doing justice alike to Auer and to Beethoven, played it with an easy, flashing technique which asked nothing even from Heifetz, whose especial showpiece this has been. Another triumph of gay dash plus technical flawlessness was in a rondo by Bazzini. Like Heifetz, Seidel is in the first flight, and he deserves, on his showing of sheer talent, the big sale and turnaway whenever he is bulletined.

Chicago Daily Journal, February 17 (Edward C. Moore).

If ever there was a violinist deserving to be heard and acclaimed by the world it is Toscha Seidel. At present there are only about two of the incredible young giants of the violin, and he is one of them. In the matter of intensity of interpretation, of fine, imaginative musicianship, he is quite at the top; in the matter of golden tone, astounding glitter of technical display, gushes of cascading notes, rapier-like flash of harmonics, he is so nearly like the other that a choice between them would be like splitting a hair.

After his playing of the Saint-Saëns B minor concerto subsequent violinists will touch it at their own peril, and if they can touch the mark he set they can plume themselves on having done a big thing.

Chicago Evening American, February 17 (Herman Devries).

Young Seidel provided concertgoers with superlative pleasure yesterday. Seidel quickened our nerves with the impetuous, headlong fire of reckless youth and untamed temperament; Seidel, slave to the thrill of his own personality.

At Orchestra Hall young Toscha Seidel was making new worshippers and cementing friendships already won. When I arrived he was giving Schubert's "Ave Maria," an interpretation that left no doubt in my mind as to Seidel's future. He played it with a tone of ideal warmth and depth and in a style pure and soberly conscient of the musical message. In his last group the wonderful Seidel was remarkably effective. It goes without speaking that his technique is of the superlative type possessed by present and potential celebrities. Seidel is destined to accomplish great things and I predict that his popularity will eventually rival that of Mischa Elman in his days of earlier glories.

Chicago Evening Post, February 17 (Karlton Hackett).

Toscha Seidel settled all possible question as to his powers as a virtuoso in his violin recital yesterday afternoon at Orchestra Hall. There did not appear to be anything the violin can be made to do which he did not accomplish with extraordinary skill.

Seidel's tone was very rich in color, and in the

lighter numbers which I heard his reading was delightfully fresh. The music was of the kind where the meaning lay right on the surface, and demanded grace, charm and brilliance. They were all there and came out with a spontaneous quality that just caught the spirit. Also, as I said above, the manner in which he tossed off the difficulties settled any lingering doubt as to his virtuosity.

Detroit Free Press, February 15.

Toscha Seidel, the last of the "Auer vintage," displayed his wares at the Arena Monday evening, and they were exceedingly good wares. They were the sort that please every one—the worshipper of technique, the connoisseur in matters of tone quality and interpretation, the ordinary music lover who does no dissecting but merely enjoys himself. The reviewer has already expressed the opinion, based on a previous hearing of Seidel, that the young man possesses nearly all his colleague, Heifetz, possesses in the way of technical proficiency and that, in addition, he has in a superlative degree the qualities that Heifetz lacks—fire and enthusiasm. A second hearing provides no reason for alteration of the first estimate.

Toscha Seidel is a short, rather squarely built, pleasant appearing youth, with a shock of black hair and a straightforward, unpretentious manner. He is businesslike about his work, in the sense that Kreisler is businesslike, only his years, or the lack of them, naturally call for considerably more demonstrativeness in execution. His interpretations are vivid, strongly drawn, essentially individual, and full of fire. Even in songful or sensuous passages the flame smoulders and glows very near the surface. Seidel's rendition of the Wieniawski concerto in D minor unfolded itself like a drama. It was persistently and consistently delineative. It threw off sparks, it was vibrant with the energy and the enthusiasm of the spring of life. There were passages in the allegro moderato that carried one along as on a wind: the romanza was like a song, and the finale was punctuated with fairly hair-raising tempos.

In calmer mood, the violinist played the Vitali Chaconne, giving it a breadth, an incisiveness and a sheer beauty of conception incomparable within the experience of the writer of this review. There was poetry, there was virility. The Hebrew lullaby he did with the finesse that reminded one of Kreisler. In the Sarasate airs he repeated the feats he had performed in the Wieniawski concerto. The music burned, rippled and flashed. It took on breadth and generous proportions. It lived. It sent little cold shivers and electric shocks down the spine of the listener. In short, it did what music of its kind ought to do and what it very seldom does do.

Minneapolis Journal, February 15 (Victor Nilsson).

Toscha Seidel revealed himself as another little giant of the violin, sprung fullfledged out of the forehead of Father Auer. His virtuoso ability is at par with the best of his predecessors, but it is not the essential trait in his artistic personality,

nor is it the mere concentration upon the production of a large and sensuously beautiful tone. Little Toscha plays for souls with his whole soul. Red, pulsating blood runs through his music and there is the shimmer of tears in his flageolets.

Toscha Seidel played the Tchaikovsky violin concerto—no, he lived it, and made his hearers live it with him. He gave the intense energy and the strange languor of the most gifted of races in the elegantly refined yet irresistibly moving form of the Turgenev of music. It was clean and intensely artistic playing and it was true Tchaikovsky. . . . And Toscha played the extra Saint-Saëns "Capriccio" rondo with that same uncanny science of rhythm and endearing sweetness and truth of tone as the concerto.

Minneapolis Evening Tribune, February 15 (Caryl B. Storrs).

Tchaikovsky's D minor violin concerto has been often heard at orchestral concerts here, but never have its technical marvels and throbbing sensuality been so vividly demonstrated as by Toscha Seidel, the Russian lad who came to America last spring from the hands of Leopold Auer.

Seidel is only nineteen; an attractive, unassuming boy to look at, but an artistic giant to listen to, transformed by his own magic. His astounding technique soared above the difficulties of the Tchaikovsky concerto like a bird crossing a tangled thicket on the wing. Runs, arpeggios, trills, double-stops, harmonics—all the tricks abounding throughout the concerto and concentrated in its elaborate cadenza, flew from his bow in sparkling showers. His command of the resources of tone production gives to his playing a biting grip, a melting suavity, and a dazzling play of color rarely produced, even upon this most resourceful and colorful of all single instruments.

Technique, however, was soon subordinated by the hearer, as it is by the performer, to the compelling authority, the incredible emotional insight of this gifted youngster, whose mature grasp of the somewhat morbid subject matter of the concerto cannot be explained except by lamely resorting to the word "genius," which being indefinable, cannot clarify anything else.

The house tendered him a fervid ovation and in response he gave a performance of Saint-Saëns' Rondo Caprice, as refined and delicate as his playing of the concerto had been virile and tumultuous.

St. Paul Daily News, February 14.

Amazement and delight met the appearance of Toscha Seidel, young Russian violinist with the Minneapolis Symphony Orchestra Thursday night at the Auditorium. A pupil of Leopold Auer, the latter brought him to the United States less than a year ago, predicting that of all the brilliant performers to his credit, this one would create the greatest sensation. And he was a true prophet, it has been proved again and again. Young Seidel's introduction to St. Paul was through the Tchaikovsky Concerto, a work so often played under similar conditions as to form a recognizable criterion of his skill. And after all, there remains little to be said of him except that he is an uncanny blend of technique and fire, intelligence and emotion—a very flower of Slav genius.

Season of 1919-20 Now Booking

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New York

GOTHAM GOSSIP

Ziegler Institutions in New York and Asbury Park—
Verdi Club Valentine Afternoon—St. Thomas' New
Choir School—Grateful Dossert Pupil—Lan-
ham's Plans—Blind Men's Club Concert
—International Harpists—Klam-
roth Method Indorsed

Capouilliez Praised—Beardsley and Eldridge, Pianists
—Will Reeves a Song Leader—Thursby Sisters
III—Carl M. Roeder's Activities—Bessie
C. Redmond Recommended

The Metropolitan School of Music, Asbury Park, N. J., a branch of the Ziegler Institute of New York, recently had the distinction of an invitation from Signor Dolci (the tenor of the Chicago Opera Company) for two students to attend the performance of "The Lorelei" at its premiere. The prize winners of the two seats were Lola Betzel, a South American girl with a fine soprano voice, and Raymond Bartlett, a very promising young tenor from Asbury Park. These young people were silent with awe and joy, never before having attended a grand opera performance. Two seats were also recently awarded by Mme. Ziegler for a performance by the Society of American Singers at the Park Theater at a "Robin Hood" performance. On February 15 a lecture on "Speech Perfection" was given at the Ziegler Institute by Anne E. Wolter, of the Sargent School of Dramatic Art. There will be two graduates of the institute in March—Lucille Yerington (who has forty pupils of her own), who graduates as vocal teacher, and Elizabeth U. Koven, graduating as a concert singer, giving a public recital with a very unusual program sung in four languages. Mme. Ziegler has opened evening classes in voice culture, Mondays from 7 to 9 o'clock.

Verdi Club Valentine Afternoon

The Valentine musical and dramatic afternoon by the Verdi Club, Florence Foster Jenkins, founder and president, at the Waldorf-Astoria Hotel, February 14, had many interesting features. There was a varied program of music and recitations by very capable people, and a large audience to listen to them.

Gertrude De La Mater, a pupil of Melchiorre Mauro-Cottone, made her first appearance in public at this affair. She has a high and brilliant soprano voice, and sang so well that she was obliged to give an encore, when she sang "Where My Caravan Has Rested." If Mr. Mauro-Cottone has more such pupils he is a lucky fellow, and should produce them.

Redferne Hollinshead, a Canadian tenor, has a pure and expressive high voice; he sang Verdi arias and songs by Italian, French and English composers in a way which pleased the audience immensely, and had to sing an encore. Graham McNamee is a baritone of unusual quality and scored with Messager's "Long Ago in Alcalá." Lola Gillies sang songs by Claude Warford, the composer at the piano, and her handsome appearance and beautiful contralto voice, of unusual range, brought her much applause; she repeated "A Rhapsody," a most effective, singable song. Arthur Gollnik played cello pieces, including his own "Indian Dance"; the audience admired his playing. Others on the program were Mimi Aguglia, Adamarie Cheever, Alfred E. Henderson and the Henderson Players.

To all of the singing of the afternoon Mr. Mauro-Cottone played fine accompaniments, showing himself a musician of authority. Mrs. Foster Jenkins guided matters gracefully, and announced the next affair to occur February 26, at the Hotel Des Artistes. Mme. Mauro-Cottone is vice-president of this flourishing society, and little Gina Mauro-Cottone one of the president's pages.

St. Thomas' New Choir School

A choir school has been started in connection with St. Thomas' P. E. Church. Boys between the ages of ten and twelve, with good voices and some knowledge of music, will be accepted, and should apply to T. Tertius Noble, 1 West Fifty-third street, city. An all round education will be given these boys, for whom masters of high standing have been engaged. The musical training will be in the hands of Mr. Noble and his assistant. The excellent reputation of Mr. Noble and his wide experience in this work guarantees splendid work.

Grateful Dossert Pupil

"E. F." is a soprano pupil of Dr. Dossert, who was recently praised in the MUSICAL COURIER. She sang for the writer in such a manner as to deserve this praise, and a little note from her says: "I hope I may always live up to

your high estimation of myself." She shows the right spirit and ambition, and ought to get on in the crowded musical world.

Lanham's Plans

McCall Lanham, who is assistant director of recreational activities at the Red Cross Convalescent House, Walter Reed Hospital, Washington, D. C., writes with reference to his future plans: "I can't say when I shall be back in New York to take up my own professional work, but I rather imagine it will be next fall, because by that time I think that the activities in our Red Cross organization will be largely diminished, perhaps the need having passed, but so long as I can be of service I intend to stick. Please let my confreres in the musical profession know how I miss them, and how I long to be back in the fold."

Blind Men's Club Concert

Rosalie Miller, soprano; Francis Rogers, baritone; Lisbet Hoffman, pianist; Abraham Haitovich, the blind violinist, and Edward Rechlin, organist, are the artists associated in the annual benefit concert of the Blind Men's Improvement Club of New York, at Aeolian Hall, March 29. This is a regular event of the club, and is always a notable success. William G. Gorse, a member of the club, is taking a special interest in the concert, arranging for artists, etc.

International Harpists

Nine international harpists are on the list under the control of George L. Macfarlane, of whom one of the best known is A. Francis Pinto. They are of various nationalities, as follows: Winnifred Bambrick, Lillian Teed, Carl

quality." Rev. De Witt L. Pelton, rector of St. James' Church, New York, also wrote Mr. Capouilliez in high praise of his artistic singing.

Beardsley and Eldridge, Pianists

Miltonella Beardsley and her daughter, Constance Beardsley Eldridge, are both pianists whose ability is well known to New Yorkers. Both studied with Joseffy, and subsequently with Josef Hofmann, and their frequent appearances bring them appreciative comments from all hearers.

Will Reeves a Song Leader

Will Reeves, several years organist and director of the choir of the First Presbyterian Church of Yonkers, went to Camp Beauregard, Louisiana, as song leader, made good, and is back on a short leave. He expects to go to Portland, Ore., soon, in a similar capacity, and there is no doubt he will exert large influence in his sphere. While East he functioned as song leader at various public affairs, such as club luncheons, at a Globe concert, De Witt Clinton High School, etc.

Thursby Sisters III

Emma and Ina Thursby, whose Friday afternoon musical receptions have been prominent in New York musical life for over a generation, were obliged to disappoint guests February 7 and February 14, this being the first time in all these years that they were thus disabled. They resumed these distinctive affairs February 21; there will be but two more this season.

Carl M. Roeder's Activities

Carl M. Roeder, the well known piano specialist, whose pupils have given recitals at the Wanamaker auditorium, in Newark, and elsewhere, has been for a score of years organist of the Alexander Avenue Baptist Church, the Bronx. The annual concerts given there under his direction are notable musical affairs and always reported in detail in the MUSICAL COURIER. Not content with his position as organist, he is also one of the official board of this important uptown church, having large influence in guiding its affairs.

Bessie C. Redmond Recommended as Accompanist

Bessie C. Redmond has been personally known to the present writer for a score of years, which, perhaps, lends weight to a recommendation of her. She was an earnest, talented child, who studied hard, made excellent progress as a pianist, and later developed her gifts both as solo pianist and accompanist. In this double capacity she has had success. Not all accompanists are able soloists, so this is worth noting, for she plays solos with brilliancy and charm.

National Opera Club Meets

Katharine Evans Von Klenner, the builder of unique programs, scored another noteworthy success in her arrangements for the meeting of the National Opera Club of America, February 13, at the Astor Gallery, New York. It was "in honor of Italy," and the guests of the afternoon included many leaders in the Italian musical, professional and commercial activities of America. They were Comm. Romolo Tritonj, Italian Consul General; Comm. Camillo Cerruti, chief of the Italian Military Mission; Colonel Ugo Pizzarello, chief of Italian Redenta Commission; Lieut. Di Carlo, Royal Italian Army; Lieut. Angelo Fanelli, Italian Redenta Commission; Lieut. Vincenzo Ludovici, Royal Italian Commission; Lieut. Guido Torre, Royal Italian Commission; Minnie Tracey, European grand operas; Claudia Muzio, Metropolitan Opera Company, and Marquise E. da Passano.

To meet the features of this affair, the "operologue," omitted of late because of the absence in California of Havrah Hubbard, was delivered with telling effect by Mrs. George L. Brady, notwithstanding a volume of unnecessary conversation on the part of some one in the audience. "L'Oracolo" was the opera, and complete insight into the story, action and music of the opera was given in delightful style. The Marquise E. da Passano was superb in her numbers, consisting of Bettinelli's "Lontananza" and an aria from Puccini's "Manon Lescaut," with Edith Friedman at the piano; she had to sing an encore number. Marguerite Beutel, contralto, sang an air from "Giaconda," Lieutenant Guido Torre talked on "Musical Expression of the Italian Language," and Marguerite Hukill sang an aria from "Forza del Destino." These features all lent dignity and special significance to the meeting.

Mme. Von Klenner, the inimitable, was in her best vein as presiding officer, and charmed all with her wit, good taste and judgment, making the large audience and distinguished guests feel the artistic importance of the affair, as well as the notable place occupied by the club.



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Klamroth Method Indorsed

The singing in recitals and concerts of Margaret Abbott, Antoinette Boudreau and Elizabeth Jones, all of whom have studied with Wilfried Klamroth, has brought these artists many complimentary press notices. Invariably these notices praise the singers in such manner as to reflect credit on their teacher, as follows: "Her breath control never failed," "Even in all its registers," "Style," "Excellent placement," "A diction unusually clear," "Evidence of solid education," "Indicative of excellent schooling," "An intelligence in its use."

Capouilliez Praised

F. Reed Capouilliez sang not long ago in St. James' Church, East Orange, following which the organist, Benjamin Norton Scudder, wrote him as follows: "Thank you for your work on Sunday. I greatly appreciate your most finished and artistic rendering of the solos at St. James'. Your voice is certainly of most appealing and sympathetic

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REFLECTIONS FOR SERIOUS PIANO STUDENTS

By Sidney Silber

Head of the Piano Department, University School of Music, Lincoln, Neb.

If you can not smile, laugh, chuckle and have fits of boisterous gaiety, the chances are that you will never think profoundly.

If you do not know what you want nor what your life's objective is, how can you expect any one else to find it out for you?

A student is more often stimulated to think if jolted or shocked than when he is flattered or praised. If he will not "stand for" the former treatment, he is not worth while. He should be advised to waste his time at something more immediately profitable than piano study.

If everything about piano playing or composition could be taught or learned from a teacher there would be neither use nor fun in studying the piano.

Why do most teachers and piano students "religiously" avoid the intensive study of the pedals? Ask the Sphinx or the Ouija board.

If you are afraid to ask a question which you believe the teacher will consider a foolish question, the chances are that you will never ask a sensible one.

The piano student's ever present mottoes should be "Age, quod agis" and "Per aspera ad astra," which, Englished, mean "Do what you do" and "Through difficulties to the stars."

We rarely, if ever, analyze that which we thoroughly relish or enjoy; hence, professional pianists, who in the very nature of their calling, take issue with any one who differs with them in matters of style, conception, etc., can not really enjoy any piano playing but their own—and that is even a rare occurrence!

Why do pianists who think they have played poorly often reap ardent appreciation and enthusiastic applause from audiences and even from critics? Simply because the human appeal was irresistible. Doesn't this explain why pianists often fail in spite of impeccable technic and splendid mechanism? Moral: The human appeal is of primary

importance—the mechanical appeal is of secondary importance.

Nature—the greatest movie ever invented, rarely discovered or perceived, except by the few worth while individuals who make for real world progress.

Life—the greatest book ever written, never finished, always in the making, the unreadable part of which is more interesting than that which has been published.

Two certain tests of spiritual greatness and intellectual profundity—the possessor is easy of access and humble (not meek).

Two of the most successful men who ever lived were Schubert and Mozart; both of them died of poverty, but that was not the cause nor the effect of their success.

Is it perversity or adversity that makes humanity so obtuse that it will put a value only on tangible, movable or material things, or to spiritual things to which a high price is attached?

"War Has Opened New Highroad," Says Pilzer

Maximilian Pilzer, the brilliant American violinist, whose bow has swayed the emotions of thousands, believes that the war has opened up a musical high road to the understanding of hundreds of thousands of soldiers whose temperaments have been awakened by war experiences in such a way as to make many who never before knew what musical feelings were, receptive to the emotions kindled by melody.

"Many of the men who went to war," says Mr. Pilzer, "were young men whose true emotions, either physical or psychological, never had been awakened. Others were men who had been confined to narrow ways of life that restricted their nobler emotions and precluded the probability of reaction to the strains of harmony. Still others, and these probably were in the majority, were enough awakened musically to react to popular music that aroused them to a sense of rhythm by its cadences, but were entirely calloused to the more subtle influences of finer themes. The war has changed all this.

"It stands to reason that men who have passed through

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the valley of the shadow of death and who have experienced harrowing escapes and seen their fellow men in suffering for which there was no help, have experienced deep and soul stirring emotions that have forever made them keenly sensitive to emotional appeals of almost any nature. Men who before they went to war could not be moved by music of any sort are now found to be most responsive to the themes of the greatest composers by reason of the great emotional awakening that came to them in France. That this is true, I have found out to some extent by conversation with wounded men, among whom I have found great response to the more subtle melodies, and, in some of the soldiers, a love for music that seems to have been the direct effect of their experiences on the battlefield.

"Of course this musical awakening has been caused partly by the introduction of singing in the cantonments and among marching troops and again by hearing the great artists who went overseas to entertain Uncle Sam's fighters; but, most of all, this musical awakening, like the religious awakening that swept the trenches under the influence of battle, is due to the great emotional stress to which a soldier of the present century is aroused by the tremendous presence of death and the witnessing and experience of suffering."

Musicians' Club of New York

"Victory Night" was the feature of Saturday evening's entertainment given by the Musicians' Club of New York on February 15 at its home, 14 West Twelfth street. Twenty-five wounded soldiers from Debarkation Hospital No. 3 were entertained at dinner and also joined in the festivities later. Among those who entertained and well deserved the great applause which followed their splendid offerings, were: The Madrigal Mixed Quartet, Cohar Male Quartet, Carrie Bridewell, Edith Hallet Frank, Viola Bates, Grace Hornby, Mart King, Lieutenant Getz-Rice and Fred Rycroft.

This was one of the best entertainments the club has offered this year and the Board of Governors as well as the committee in charge are due congratulations.

Bauer-Thibaud in Four Beethoven Sonatas

The second concert of the Bauer-Thibaud series of Beethoven piano and violin sonatas at Aeolian Hall will take place Tuesday evening, March 4, with a program of two sonatas, op. 30, in A and G, together with the E flat, op. 12, and the A minor, op. 23.

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ADOLF WEIDIG PROVES EXCELLENT SUBSTITUTE FOR OBERHOFFER

St. Paul Audience Enjoys Temporary Change in Minneapolis Symphony's Leadership—"Faust" Symphony Pleases

St. Paul, Minn., February 8, 1919.

Much has been said in pre-announcements of the presentation of the Liszt "Faust" symphony, and consequently a larger audience than is customary at the concerts in St. Paul gathered to hear it by the Minneapolis Symphony Orchestra in the Auditorium, January 30. The symphony is divided into three "character pictures" supposed to represent "Faust," "Gretchen" and "Mephistopheles." Liszt is said to have declared these not to be program music in any sense, and yet particularly in the final "picture," one is very apt to form one's own conclusions as to the actions of Mephisto, whose satirical, mocking, demonish manner is so vividly portrayed. With the chorale coming in at its close, the symphony was unusually effective. J. Austin Williams had brought together twenty men who under his supervision sang the choruses with taste and finish. "Faust," the first movement, was perhaps the least descriptive of the three "pictures," while the lovely andante bearing the title of "Gretchen" told of the innocent maiden's love and beauty with melodies truly characteristic of Liszt at his best. All through the entire symphony, which is of extreme length, there is the bigness and fullness of orchestration always found in the orchestral works of Liszt.

There was but one remaining number by the orchestra—the third "Leonore" overture. This has appeared

many times on Mr. Oberhoffer's programs, and it is always a welcome presentation, for the conductor is particularly happy in Beethoven's works.

It is rare to have a vocal soloist who does not sing several arias, and Arthur Hackett, tenor, appeared in a group of three songs with the accompaniment of the orchestra. Beethoven's lovely and altogether appealing "Adelaide" was not sung with the beauty of interpretation given to it by Julia Culp a season or so ago, and was not so successful as the two which followed—Ossian's song from "Werther," Massenet, and "Aubade," from "Le Roi d'Ys," Lalo. Mr. Hackett has a voice of unusual sweetness, and he uses it with discretion and taste. He is possessed with a personality of magnetism and it would be a pleasure to hear him in operatic roles, as his type of work borders more on the dramatic than that of the lighter which he chose. He was received with enthusiasm.

Adolf Weidig Substitutes for Oberhoffer

On February 6 the announcement appeared on the program that Mr. Oberhoffer had left for the East, where he was to remain until March, and that Adolf Weidig would conduct the rehearsals and concerts until his return. Mr. Weidig conducted a suite of his own compositions three years ago at a Minneapolis Symphony concert, and left lasting impressions of his truly noteworthy work. It was a remarkable feat to arrive in St. Paul as late as Wednesday morning and on the evening of the following day conduct successfully a program consisting of an imposing array of orchestral works. And inasmuch as Mr. Weidig's conception of these numbers differs greatly from Mr. Oberhoffer's, the effect was even more interesting. The

Tschaikowsky "Pathétique" symphony was presented and hardly resembled the work as it is given each year under the home director. The Russian has entitled his work "Pathétique" and has put therein all the pathos and suffering and agony of his fellowmen, and when Oberhoffer presents it is in tragic in every sense of the word. Yet, with Weidig's treatment, the symphony became a thing expressive of great joy and gleeful play and dancing, and was interesting, yet not as Tschaikowsky must have intended it.

In spite of the change of tempi and interpretation, the men were in perfect sympathy with their leader throughout, and proved thereby their excellent training received at the hands of Oberhoffer.

Weidig's own symphony fantasy "Semiramis" substituted the programmed De Greef's "Four Old Flemish Songs," and was interesting and intensely descriptive.

Frances Alda appeared in two arias, "Santo di Patria," Verdi, and the ever popular "One Fine Day," Puccini. Mme. Alda had not sung here for several seasons and she attracted a large audience. Gowned in pale green and silver, she was striking in appearance, and in both programmed numbers displayed a voice of strength and velocity and yet of great beauty. Enthusiasm ran rampant, and the soprano graciously added several encores, in three of which she was accompanied by the piano. All in all, the affair was one of the most interesting and enjoyable the season has offered thus far.

A. H. F.

Dr. Dickinson's Second Recital

Clarence Dickinson's second historical organ-lecture recital at Union Theological Seminary, New York, dealt with "Liturgical Forms in Use in the Christian Church before the Third Century: Ancient and Modern Musical Settings." At this recital, February 11, Dr. Dickinson had the assistance of Inez Barbour, soprano; Rose Bryant, contralto; Lambert Murphy, tenor; Frank Croxton, bass; Maurice Milcke, violinist; the full choir of the



ARTHUR SHATTUCK, EUGENE YSAYE AND ROBERT HAYNE TARRANT,

(Under whose auspices the two artists appeared in New Orleans) snapped in University place, in front of the Hotel Grunewald, New Orleans.

Brick Church, a mixed chorus of twenty-five singers; and the choir of Union Theological Seminary, a male chorus of twenty-five voices.

Dr. Dickinson drew a picture of the first Christians assembled for the observance of the Eucharist, and outlined the form of service as nearly as it could be reconstructed from authorities. The responses at the morning service in the first three centuries consisted of psalms and hymns, the "Gloria Patri," "Kyrie Eleison," "Sursum Corda," etc. The music of these responses consisted of settings which illustrate the various periods alike in the history of the church and the history of music.

The program opened with Psalm cxiv, a part of the Passover Psalms of the Jews, undoubtedly part of the "Hymn" sung by Christ when he instituted the Last Supper. It was sung to a Gregorian Chant, in the Tonus Peregrinus. The Russian settings of Psalms, Rachmaninoff's "O Praise Ye" and Ippolitof-Ivanof's "Bless the Lord," were followed by the "Gloria Patri" of Palestrina, a response which was first introduced to connect the Psalms with the New Testament.

Dr. Dickinson said that the hymns "of human composition" revealed the mode of life and habits of thought of the people and, since the Church delighted in thinking of itself as a "ship" (a survival of this is the calling the body of a church building the nave, from the Latin, navis, a ship), the choir sang the hymn of the tempest tossed, "Fierce Was the Wild Billow" to the setting by Tertius Noble.

An exquisite setting of the "Kyrie Eleison," from the Serbian Liturgy, was sung by the choir, followed by Bach's graceful "Christe Eleison," from the B minor mass, sung by Inez Barbour and Rose Bryant. This response met a popular need, and in the course of the years, especially during the Crusades, was added as a refrain to many folk-songs. One of these songs, sung by the marching Crusaders, was given with beauty of voice and sympathetic interpretation by Rose Bryant, the chorus joining in the "Kyrie Eleison." The "Sursum Corda" by John Merbecke (1550) was followed by Elgar's "Meditation on the Sursum Corda," for violin and organ, played with delightful tone and intonation by violinist Milcke.

The "Sanctus," the seraphic hymn, sung as a memorial was borrowed from the ritual of the temple: as the "Kedusha" it had been sung at the first recital. In the Gounod setting it was given a noble interpretation by Lambert Murphy and the choir. It was followed by the melodious "Benedictus," which is the gem of Beethoven's "Missa Solemnis," for quartet and chorus, with violin obligato, thrillingly given; and the Lemmens "Hosanna," for organ. The "Holy Night" song of redemption, the "Gloria in Excelsis," was sung to the quaint, charming Pergolesi music, and was followed by the "Agnus Dei," by Bizet, impressively sung by Inez Barbour, with violin obligato. Exquisite violin obligato was played by Maurice Milcke. The representation of the service proper ended with the Eighty-sixth Psalm, to a setting by Clarence Dickinson, for a capella chorus and bass solo, the solo given with great dignity and sonority by Frank Croxton. The program was brought to an imposing conclusion with Widor's "Sanctus" for two choirs, sung by the mixed choir in the chancel and the male choir of the seminary in the rear gallery. It seemed as if the very world were filled with sound!

The usual big audience overflowed the chapel, filling even the entrance rotunda and the outer stairs to the gallery.

Galli-Curci at Last Biltmore Musicales

The eighth and final Biltmore Friday Morning Musicales will be held in the ballroom of the Biltmore Hotel, Friday morning, February 28. Mme. Galli-Curci will appear, assisted by Marie Kryl, pianist; Winston Wilkinson, violinist, and Manuel Berenguer, flutist.

Mme. Galli-Curci will sing the "Mad Scene" from "Lucia" (Donizetti), with flute obligato, and the "La Capinera" by Benedict, with flute obligato, as well as a group of numbers.



After the Painting by Harry Solomon.

MANA-ZUCCA,

Who will play a new piano concerto at her composition recital, April 1, at Aeolian Hall.

Fiqué Musical Institute Concert

The 136th concert by students of the piano and vocal departments of the Fiqué Musical Institute, was given on Tuesday evening, February 11, in the hall of the Institute, 128 De Kalb avenue, Brooklyn, which proved to be an unusually interesting affair. The program brought forward Leo Ryan, who played "Mignon" fantasy; Marjorie Sinclair Berry, in Lemont's "Will o' the Wisp," and "Serenade Bohème," by Carl Fiqué. A paraphrase by Carl Fiqué on the well known song from Nessler's Trumpeter of Sakkingen, "God Guard Thee," was effectively played by Lillian Wist. Mrs. Hildegard Bevers, soprano, made her initial appearance, creating a very favorable impression. She sang "If I Were You," Wells; "O Fair, O Sweet and Holy," Cantor, and "Sunrise," by Wekerlin.

"Maritana" fantasy was played by Dorothy Doscher. Esther Swayer, the talented nine year old pupil of Mr. Fiqué on the well known song from Nessler's "Trumpeter of Sakkingen," "God Guard Thee," was effectively played by Alberti. Rubinstein's "Romanza" in E flat, as well as "Tarantella and Mazurka," by Williams, were well rendered by Alexander Simonetti. Ida Denzer, soprano, whose lovely voice has often been admired at these concerts, won admiration for her artistic singing of "Se saran Rose," Arditi; cradle song, Brahms; "Last Night," Kjerulf, and "Chanson Provençale," Dell'Acqua.

Florence M. Groves, a professional student, played a group of three piano solos: "Chanson Polonoise de Chopin," Liszt; "Album Leaf," Fiqué, and "Impromptu," A flat, Schubert. The program closed with Weber's concerto in F minor, brilliantly played by Mrs. Robert Brandt, with Mr. Fiqué at the second piano. Katherine Noack Fiqué accompanied all the vocal numbers.

Warford and Gilberté Give Musicale

Claude Warford and Hallett Gilberté gave a reception and musicale at the Warford studio, Metropolitan Opera House, February 11, in honor of Mabel Corlew Smith, soprano, of Chicago, who with her instructor, Professor Torrence, is visiting the metropolis. It was an auspicious occasion, there being present many of the musical friends of both hosts. Their cordial greetings gave the gathering a spirit of utmost good fellowship right from the start. Mrs. Smith, well known in the West, has a voice of fine quality, very full and clear, and sings with great musical feeling. Very noticeable was her artistic crescendo on a sustained high tone, and with evident reserve power behind it. Highest praise is also due her excellent diction and tone coloring; in short, she is an artist. Her singing of the "Carmen" aria was fine, as was also the case with Handel's "Come, Beloved." With such qualifications, it was small wonder that the fair singer interpreted four songs by Gilberté so exceedingly well; they were "Ah, Love But a Day," "Evening Song," "Minuet la Phyllis," and "Spring Serenade." Previously she sang two songs by Warford with utmost refinement and effect, namely, "Pieta" and "Dream Song." Besides these vocal numbers, on the program were three violin pieces by Gilberté, namely, "Gavotte," "Berceuse," and "Spanish Serenade," capably played by Lacy Coe, who also contributed first class obligatos. In each case the composer was at the piano. J. Warren Erb's work as accompanist was most commendable.

Dozen Musical Plays Now in New York

"The Royal Vagabond," comic opera by Dr. Anselm Goetzl, had its New York premiere last Monday at the Cohan & Harris Theater. Other light musical works now current here are the "Robin Hood" revival of the American Singers at the Park Theater; "Listen Lester," at the Knickerbocker; "The Canary," at the Globe; "Ladies First," at the Nora Bayes; "The Melting of Molly," at the Broadhurst; "Oh, My Dear," at the Princess; "Some Time," at the Casino; "Somebody's Sweetheart," at the Central; "Good Morning, Judge," at the Shubert; "The Velvet Lady," at the New Amsterdam; "Sinbad," at the Forty-fourth Street, and "Monte Cristo, Jr.," at the Winter Garden.

Dr. Elsenheimer's New Song Popular

Dr. N. J. Elsenheimer's sacred song, "The Angel's Lullaby," for bass solo, vocal quartet of mixed voices and organ accompaniment, was featured during the musical service in honor of the late ex-President Theodore Roosevelt, held by members of the Free Synagogue in Carnegie Hall, New York, on Sunday, January 26. The composition created a deep impression, and Oscar J. Ehrigott, musical director, had these words to write to the composer in regard to the song:

Just a line to thank you for the use of your composition "The Angel's Lullaby." It is impressive and full of pathos, and fitted into the program of the memorial service of Colonel Roosevelt excellently. I heard many favorable comments on the work and wish to keep it in our repertory for future use. Yours respectfully, (Signed) OSCAR J. EHRIGOTT.

Berkshire String Quartet's Many Dates

The Berkshire String Quartet is now in the midst of an unusually busy season. Some of its many recent dates were as follows: January 22, Mount Vernon, Iowa; 23, Chicago, Ill. (Playhouse); 24, Duluth, Minn.; 25, Faribault, Minn.; 31, New York City (Aeolian Hall); February 4, Boston (Jordan Hall); 5, Farmington, Conn.; 16, Philadelphia (Chamber Music Society); 19, New York, Globe Concert; 23, Washington, D. C.; 25, New York City (second Aeolian Hall concert).

On February 25 the quartet by Alois Reiser, selected at the last Berkshire Chamber Music Festival, was played for the first time in New York.

Many Treats at St. Mary's Hall

Five splendid recitals were given at St. Mary's Hall, Faribault, Minn., during the interval between December 29 and February 10. The first two events were song recitals, the one on December 29 being given by Miss Alley, the head of the vocal department at the school in question, while Mary Syer Bradshaw, of Duluth, a former graduate of St. Mary's Hall, was presented at the second affair, on December 31. The Berkshire String Quartet appeared at the school on January 25 as the first number in the Artists' Course, followed on February 3 by a piano recital

by Carol Robinson, assistant to Fannie Bloomfield-Zeisler, the well known musician of Chicago. On January 10 there were class recitals by the pupils of Katharine H. Wood, head of the piano department at St. Mary's Hall, and Miss Kelley. Isolde Menges, the English violinist, was scheduled to give the second concert in the Artists' Course.

Reception to Hon. and Mrs. Berolzheimer

The Alumni Association of the Guilman Organ School will tender a reception to the Hon. and Mrs. Philip Berolzheimer at the Waldorf-Astoria, Thursday evening, February 27, at 8.30. Mr. Berolzheimer is an honorary member of the association, and the reception is tendered to show the appreciation of the school for the many favors and work done by both Mr. and Mrs. Berolzheimer for the Guilman Organ School. Mrs. Berolzheimer is also a member of the school and, as well as Mr. Berolzheimer, is studying with Dr. Carl.

Following the reception a musical program will be rendered by the Elsa Fischer String Quartet, assisted by Frank Wellor, solo tenor, of the First Presbyterian

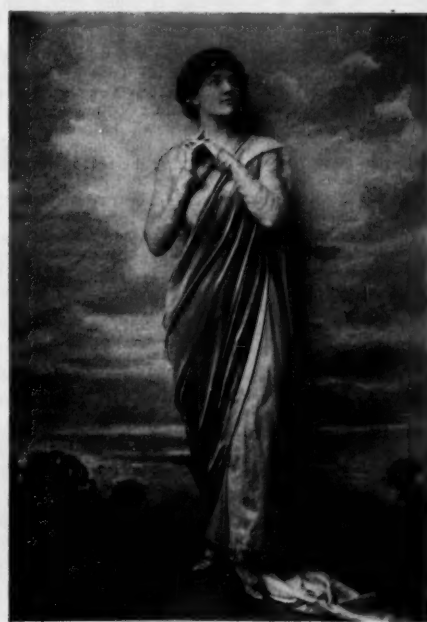


Photo by Ira L. Hill.

MAY PETERSON SOPRANO

Metropolitan Opera Company

Is Singing

The Magic of Your Eyes.... Arthur A. Penn
Darkey Spirituals... Arr. by David W. Guion
Values..... F. W. Vanderpool



M. WITMARK & SONS

(Management: Music League of America)

Church. Mr. Wellor will sing a group of songs composed by members of the school. A supper will conclude the evening.

Zimbalist and Gates, Philharmonic Soloists

Efrem Zimbalist will be the soloist at the Philharmonic concerts taking place tonight (Thursday) and Friday afternoon, February 27 and 28. The violinist will play Brahms' D major concerto. The symphony selected for these concerts by Conductor Strinsky is the first of Schumann, in B flat major. Next Sunday, March 2, Lucy Gates will be the soloist. The Belgian tragedian, Carlo Liten, will also appear with the orchestra and will recite "Carillon" and "Drapeau Belge," to Sir Edward Elgar's music.

Barstow Back from Trenches

Vera Barstow, the violinist, who has actually been playing in the trenches and close behind the battle line in the Argonne Forest for many months, has returned, and will give her first recital this season at Aeolian Hall on Friday evening, February 28. She will play, among other numbers, the very rarely heard sonata, No. 5, by J. C. De Mondonville.

Amparito Farrar in Taxi Smashup

Amparito Farrar, the young American soprano, recently escaped being very seriously hurt one evening when the taxi in which she was returning home ran into the Eighth street crosstown car. The young soprano was returning to her home after a concert when the taxicab launched into the approaching street car. The cab was going east on Eighth street while the car was coming in the opposite direction, and the driver proceeded straight ahead without seeing the car and without diminishing his speed. Realizing the impending inevitable crash Miss Farrar threw herself forward in an effort to protect her face and throat, not, however, being quick enough to protect the upper part of her face. The flying glass cut her cheeks, forehead and temples, narrowly missing her left eye. She managed to get home, which was but a short distance away and a physician was called immediately. An operation followed, in which the several pieces of glass were removed, and the singer has announced that the accident will in no way affect her concert schedule, which includes a tour of seven concerts in nine days in three States—Pennsylvania, Maryland and Virginia. Miss Farrar says she will take her best Paris frocks with her, so that her audiences will be more interested in them than the scratches on her face.

Miss Farrar will be remembered as one of the most popular entertainers, who, under the auspices of the Overseas League and the Y. M. C. A., sang for our boys along the various European battlefields for four and a half months during the summer. Among her many adventures she sang "The Star Spangled Banner" on the steps of the Paris Opera House, flew over the enemy lines in a French bombing plane, was decorated by the Wildcat Division and was invited to reopen the Besancon Opera House in "Madame Butterfly" and "Manon." She celebrated the three days of victory in Paris and came back to the U. S. A., prouder than ever that she was an American.

Otis Pleases Middletown Apollo Club

During the latter part of January, Florence Otis acted as soloist with the Apollo Club of Middletown, N. Y. Her artistic rendering of such numbers as "Oh, Sleep, Why Dost Thou Leave Me?" Handel; "The Lass with the Delicate Air," Arne; two art songs from Japan, Gertrude Ross; "Swans," Kramer; "Love's Coming," Mana-Zucca; polonaise from "Mignon," Thomas; "I Never Knew," Terry; "The Silent Lagoon," Hamblen; "Pieta," Warford, and "Spring Serenade," Gilberté, aroused the large audience, and she received warm applause.

A few days later Mrs. Otis received the following letter of commendation from the conductor of the club:

Middletown, N. Y., January 30, 1919.

My Dear Mrs. Otis:

I want you to know that you pleased the people here more than on your first visit. I have yet to hear one adverse criticism, and I have heard on every hand the highest praise and expressions of delight over your work. The general sentiment seemed to be that you had gained something indefinable since you were heard here last. I am mighty glad to have had you with us again and can assure you that you have made many, many lasting friends here. With all best wishes for your continued success and believe me ever,

Yours most cordially,
(Signed) ANDREW J. BAIRD.

Dr. Wolle in Rochester Recital

On February 7, Dr. Fred Wolle, of Bethlehem, Pa., presented a program of organ numbers at the Lake Avenue Baptist Church, Rochester, N. Y., which he had arranged especially for persons of average musical taste, and those who attended the recital learned how much of brilliance and vivacity there is in organ music, how much of melody and richness of tone, never descending to cheapness. The entire first part of the program was devoted to the music of Bach, beginning with two preludes and ending with two stately and sonorous chorales. The critic of the Rochester Herald stated that Dr. Wolle quickly showed himself a master of the complicated mechanics of his instrument and the possessor of a rare ear for original combinations of stops. The last numbers were taken from a wide variety of composers and ended with a masterly exposition of Gigout's "Grand Responsive Chorus."

Van Surdam Popular in Coronado

H. E. Van Surdam was heartily welcomed upon his recent return to the Hotel del Coronado, Coronado Beach, Cal., after having been discharged from the army, where he had served in the aviation section since our entrance into the war. For several years previous to his enlistment, the tenor was a decided asset to the musical forces at the hotel, and his popularity there this season is even greater than ever before—if that is possible. On Sunday evening, January 26, he sang Puccini's "Che Gelida Manina," and later scored an unequivocal success with Fay Foster's "The Americans Come!" At the Sunday concert on February 2 he was equally successful in his singing of Donizetti's "Spirito Gentil," W. T. Jefferson's "What Will You Do?" and in the trio, "Memories," by Henry Leslie, in which Eleanor Eastlake and Kathryn Keirnan also took part.

Montreal and New York to Hear Dambois

Maurice Dambois has been booked for an appearance in Montreal under the local management of Louis H. Bourdon, the young and enterprising sponsor for some of the best concerts given in the Dominion. Mr. Dambois is always a welcome visitor in Montreal, where he already has established himself as an excellent cellist.

New York City will soon have the opportunity of hearing Dambois in a third recital, the event being scheduled for Saturday afternoon, March 15, when he will play Eugen Ysaye's "Meditation," a composition which the great Belgian has dedicated to his young compatriot.

Resnikoff to Give Unique Recital Program

Vladimir Resnikoff, the Russian baritone, who has acquired a large circle of followers in New York who admire his interpretation of the modern song literature will present at Aeolian Hall on Saturday afternoon, March 1, an interesting program which will conclude with his unique rendition of Moussorgsky's "The Deep Show."

TWELVE-CENT OPERA IN LONDON

By HERBERT C. RIDOUT

How the "Old Vic" has bred singers for thirty years past

IF American visitors to London landing at the Waterloo terminal station stepped across the road they would bump into one of London's most famous theatrical landmarks. Strictly speaking, its name is the Royal Victoria Hall, but the chances are that if you ask for it by that name you would never find it. Certain it is that if you looked for it under that name in a London telephone directory, you would fail to locate it. But you would find it on another page under the "Old Vic"—the name by which it is and has been affectionately known these many years. Because the "Old Vic" is on the south side of the Thames it is not an ultra-fashionable resort in these days, theaterland being across the river. But the "Old Vic" may come into its own yet and reign supreme in the hearts of all who have high musical ideals, as, half-a-century or more ago, it was the center of dizzy attractions of a less exacting standard.

Queen Mary Kites the Prices

Public attention was centered last October on the "Old Vic" because Queen Mary favored with her presence a special centenary performance on the twenty-fifth of that month. As a result everybody who is anybody wants to know about the "Old Vic" and from its modest terms of twelve cents to sixty cents for admission, seats soared for that afternoon to the unthought-of heights of from \$1.40 to \$3 each.

A Hundred Years of Theatrical History Behind It

The "Old Vic" has a hundred years of theatrical history behind it, and, as a building is older even than the National theater, Drury Lane, also one of the homes of grand opera in English. For Drury Lane, although it dates back to the year of Tchaikowsky's famous overture, has been largely rebuilt.

The Cradle of English Opera

It is not, however, with the historic associations of the "Old Vic" that I am concerned, but with the wonderful work it is doing and has done for nearly thirty years in presenting grand opera in English. Hidden away as it is from the beaten tracks of those who seek amusement or substantial musical fare, handicapped because its financial receipts prevent its spending money on lavish advertisement (the only things of the kind being small billboards at long intervals through the city), and lacking the patronage of any who can plunge their hands into well-lined pockets, the "Old Vic" is unostentatiously doing a work that deserves full and rich honors—a work that for the reasons mentioned is all too little known, yet that can only be to the good of music.

And it is on no small scale either, considering that the theater has a seating capacity of over two thousand and that it is packed for every performance. Here, every Thursday and Saturday evening from October to May, with frequent matinees, good grand opera in English is presented. One would imagine that amid such handicaps and under the conditions that prevail, only very modest and unassuming performances could result. Nothing is farther from the truth.

The "Old Vic" may not—indeed, does not—rejoice in the possession of unlimited scenic splendors, but this in no wise affects the character of the performances. In point of fact, so conscientiously is every production given that many singers now in the more advanced stages of their profession, acknowledge the stage of the "Old Vic" as their jumping-off place. But of this anon.

A Woman at the Head

The lessee of the Royal Victoria Hall is Lilian Baylis, a lady of great discernment, sympathy and high ideals. Around her she has gathered a small stock company of faithful artists, with an enthusiastic and mainly voluntary chorus and an efficient ballet, and these are under the leadership of a clever orchestral conductor, Charles Corri, and a capable and versatile stage manager, Sam Harrison, both the latter being animated by a whole hearted keenness in the interests of the "Old Vic." And all work together for the same end—to produce grand opera as well as their resources permit. Actually, they would appear to do even better than that, for they give word-perfect performances, well studied and with a seriousness of purpose that makes them fine achievements.

The Stock Players

But the little band of stock players is not all-sufficient for the ambitious repertory of the theater, for two distinct operas are produced each week. To ensure freshness of interpretational treatment and to prevent staleness and sameness, the principal tenors and sopranos are invariably professional singers. They are first recruited from the concert platform and many such artists who have in view a stage singing career are attracted to the "Old Vic" because of its offering a valuable opportunity for the study of operatic stagecraft. As a consequence, these professional principals are an acquisition even where (and this is no detraction from their merits as artists) their nervousness on first appearances in operatic roles somewhat mars their performance.

The Repertory

The repertory of the "Old Vic" is extensive and ambitious. The luxurious Eastern settings and massive temples of "Aida" have forbidden its inclusion so far, but "Tannhäuser" and "Lohengrin" in the days before the Kultured Beast had no terrors for the producers. "Carmen" is among the favorites, although the British-made operas of Wallace and Balfé, "Maritana," "The Bohemian Girl" and "The Lily of Killarney," run it very close. "Pagliacci" and "Cavalleria Rusticana" fill a double bill as customary here, while "Il Trovatore," with its never failing "Miserere," is always a certain attraction. "Faust" loses none of its perennial youth, no matter how frequently presented, and "Mignon" and "Martha" preserve all their house-filling properties. Even the gloomy "Lucia di Lammermoor" suits the "Old Vic" audiences, while "Don Giovanni" and "Rigoletto" fall into place regularly.

A Three Day Rigoletto

"Rigoletto," by the way, recalls an interesting experience during the last season that is illuminatingly typical of the spirit in which the work of this historic theater is carried on. On several occasions during the war, there have arisen difficulties in finding principals, but never insurmountable until "Rigoletto" came along. All the artists had been secured except one for the title role. Hoping against hope, the indomitable little company found themselves with the night of production only three days distant and faced with providing a solution themselves or breaking faith with the public. The latter seemed the only alternative, for not one of the stock players was conversant with the part of the tragic jester. Then the versatile Mr. Harrison, the stage manager, stepped into the breach and said he would play Rigoletto himself. He had three days in which to study it, and his daily business to be taken out of the time as well. But he did it, and the opera was played without a hitch, spectators who were afterward made aware of the facts being incredible, so finished was the cameo performance. There are not many professional artists who would care to essay such a task—learning a leading role in three days—but that is the essence of the principles that animate all at the "Old Vic."

One other notable production deserves passing reference—the operatic version of "Elijah." In the program it is described as "oratorio in action," but it is something more, for it is so fervently and reverently done that it could not fail to convey the story much more eloquently than mere singing could ever do.

Many "Old Vic" Recruits Now Prominent

Today many of the "Old Vic" recruits are playing prominent parts in grand opera, among them Aimee Kemball, whose performance in "Madame Butterfly" at the Shaftesbury Theater, London, a few months ago secured for her unstinted praise; Florence Barron, Constance Willis; Frederic Blamey, one of the principal baritones now playing regularly under Sir Thomas Beecham; Hughes Macklin, tenor, a substantial pillar of our chief grand opera concern after Beecham's; James Pursall, also of the Carl Rosa Company, and numerous others. In fact it would be difficult to decide when an "Old Vic" audience is not actually assisting at the conception of some great operatic career.

"Old Vic" Blushes Unseen

The "Old Vic" is a typical London institution out of its years. Old fashioned in its age, it is yet in advance of its time, and it is, I fear, somewhat typical also of the inert London public that it should be allowed to blush unseen and unsung. For, pity to state, even when our critics see fit to mention it in the newspapers, it is as though it were a humble little dime museum struggling for a wider appreciation, instead of a theater that is actually achieving things.

Of one thing I am sure. Were the "Old Vic" in an American city, it would be a proud landmark, subsidized if need be, but more probably capitalized as an artistic enterprise that demands recognition.

[Mr. Ridout, although he writes pleasantly and with knowledge of the "Old Vic," is hardly conversant with conditions in America, to judge by his last paragraph.—Editor's Note.]

CONCERT RECORD OF SONGS BY SOME OF OUR BEST AMERICAN COMPOSERS

Marion Bauer

By the Indus.....Delphine Marsh, Chicago
Oriental.....Clara Edmunds Hemingway, Gary, Ind.
The Linnet Is Tuning Her Flute.....Elsie Thiede, Quincy, Mass.
Youth Comes Dancing.....Hulda Lashanska, New York
Over the Hills.....Delphine Marsh, Chicago
Phillis.....Delphine Marsh, Chicago

Mrs. H. H. A. Beach

Far Awa'.....Rosalie Miller, Memphis, Tenn.
Far Awa'.....Harry Everist Shultz, Okmulgee, Okla.
A Song of Liberty.....Mrs. Lafayette Goodbar, Boston
Across the World.....Donald McBeath, Brookline, Mass.
The Year's at the Spring.....Mrs. Lafayette Goodbar, Boston
The Year's at the Spring.....Julia Henry, New York
Ah, Love, but a Day.....Mrs. Lafayette Goodbar, Boston
Ah, Love, but a Day.....Mme. Carl Lamson, Boston
Ah, Love, but a Day.....Gertrude Landale, New York

Gena Branscombe

At the Postern Gate.....William H. Gleim, New York
At the Postern Gate.....Earle Tuckerman, Frederick, Md.
The Great Adventure.....William H. Gleim, New York
The Lass of Glad Gray Eyes.....William H. Gleim, New York
Just Before the Lights Are Lit.....Mabel Garrison, New York
Just Before the Lights Are Lit.....May Peterson, Detroit
Three Mystic Ships.....Arthur Hackett, Chicago
The Morning Wind.....Amparito Farrar, Geneva, N. Y.
The Morning Wind.....Ashley Roppa, Brooklyn
Only to Thee.....Clara Poole, Boston

Jane Leland Clarke

Into the Sunshine.....Arthur Myers, Paris, France
Over the World to You.....Clara Edmunds Hemingway, Gary, Ind.

S. Coleridge-Taylor

Life and Death.....Louis Graveure, Detroit
Life and Death.....Roland Hayes, New York
Life and Death.....Frank Larson, Boston

W. Ralph Cox

To a Hill-Top.....John Finnegan, New York
To a Hill-Top.....Elsie Thiede, Quincy, Mass.
To a Hill-Top.....Eleanor Johnson, Brooklyn
Sylvia.....Leon Rice, Bridgeport, Conn.
Sylvia.....Martha Atwood, New York
The End of Day.....George Reinher, Bronxville, N. Y.
A Song's Echo.....Carl Rupprecht, Newport News, Va.
Peggy.....Carl Rupprecht, Newport News, Va.
April-tide.....Clara Edmunds Hemingway, Gary, Ind.
April-tide.....Pierre Remington, New York

Mabel W. Daniels

Daybreak.....Martha Atwood, Grand Rapids, Mich.
The Persian Captive.....Florence Hallberg, Chicago

Arthur Foote

Through the Long Days and Years.....John McCormack, Boston
Constancy.....John McCormack, Detroit
Tranquility.....Mabel Garrison, Detroit
Tranquility.....Charles Bennett, Boston
An Irish Folksong.....Merle Alcock, New York
Lilac Time.....Charles Bennett, Boston

G. A. Grant-Schaefer

The Sea.....Frederica Gerhardt-Downing, Chicago
The Sea.....Lemuel Kilby, Chicago
The Sea.....Esther Muenstermann, Chicago
The Eagle.....Esther Muenstermann, Chicago

Henry K. Hadley

Scherzino (piano solo).....Alfred De Voto, Boston

Margaret Hoberg

Irish Weather.....Mme. Buckhout, New York
The Chant of the Stars.....Mme. Buckhout, New York
The Chant of the Stars.....Clara Edmunds Hemingway, Gary, Ind.
A Dream of Other Days (a Trianon).....Elsie Thiede, Dorchester, Mass.
My Lady.....Clara Edmunds Hemingway, Gary, Ind.

Bruno Huhn

Invictus.....Finlay Campbell, Chicago
Invictus.....Royal Dadmun, Springfield, Ill.
Invictus.....Mrs. S. Mallet-Provost, New York
Invictus.....J. B. Kirkpatrick, Evanston, Ill.
Invictus.....Gertrude Wolf, Chicago

Margaret Ruthven Lang

Day Is Gone.....John McCormack, Boston
From "Nonsense Rhymes and Pictures":
The Old Person of Sky.....Harriet Story Macfarlane, Grand Rapids, Mich.
The Old Man Who Said "Well,".....Harriet Story Macfarlane, Grand Rapids, Mich.
The Old Man in a Kettle.....Harriet Story Macfarlane, Grand Rapids, Mich.

Francisco Di Nogeno

My Love Is a Muleteer.....Amparito Farrar, Hudson, N. Y.
My Love Is a Muleteer.....Mary Jordan, New York
My Love Is a Muleteer.....Christine Langenhan, Bluffton, Ohio
My Love Is a Muleteer.....Lora Lulsdorf, New York
My Love Is a Muleteer.....Rosalie Miller, Stamford, Conn.
My Love Is a Muleteer.....Ruth Miller, Brooklyn
My Love Is a Muleteer.....Emma Roberts, New York
My Love Is a Muleteer.....Frances Toepler, Milwaukee

Harriet M. Turner

Rain (negro folksong).....Martha Atwood, Grand Rapids, Mich.

* Ward-Stephens

Summer Time.....Blanche Da Costa, New York
Summer Time.....Virginia Los Kamp, New York
Summer Time.....Elsa Gray Steiner, New York
Summer Time.....Vahra Hanbury, New York
You and I.....Mme. Roxas, New York
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RICCARDO STRACCIARI

Carries Off Honors

"The chief honors were carried off by Riccardo Stracciari and Amelita Galli-Curci."

—*N. Y. Evening Post.*

"Stracciari's reappearance for the first time in this season's opera seemed to please the audience as heartily as Mme. Galli-Curci's."—*N. Y. Evening Sun.*

"Almost one is tempted to say that Stracciari was the star."—*N. Y. Evening World.*

The chief honors were carried off by Riccardo Stracciari and Amelita Galli-Curci. His impersonation of Antonio, the tenant farmer, last night, was one of the finest bits of operatic work heard and seen here in a long time, especially in the scene where he discovers his daughter living in suspicious luxury in Paris and curses her.—*N. Y. Evening Post*, February 5, 1919.

In company with the old opera returned Amelita Galli-Curci and Riccardo Stracciari—both such important factors in the campaigns of the Chicago Opera Association. Riccardo Stracciari won the noisiest tributes of the evening. The eminent baritone, who is also an actor, was impressive in the part of Linda's father and sang with a knowledge of the authentic style of the older Italian opera.—*N. Y. Globe*, February 5, 1919.

Almost one is tempted to say that Stracciari, who impersonated Antonio, Linda's father, was the star. His singing and his acting were distinguished.—*N. Y. Evening World*, February 5, 1919.

Stracciari's acting was finished and his singing so charged with feeling that he shared honors with the star. His appearance before the curtain was received with such an outburst that Galli-Curci, always charming in matters of this sort, gracefully withdrew and the favorite baritone had the stage to himself.—*N. Y. Times*, February 5, 1919.

the noise increased when Riccardo Stracciari joined the diva before the curtain. This excellent baritone had given an intensely dramatic performance of the scene in which the aged Antonio recognizes his daughter and spurns her. It was only just that he should share with the prima donna the triumphs of the evening.—*N. Y. American*, February 5, 1919.

As a matter of record the Stracciari reappearance for the first time in this season's opera seemed to please the audience as heartily as Mme. Galli-Curci's. The big, broad basso, as the peasant father of the innocently errant Linda, had noble lines to sing and sang them richly, robustly.—*N. Y. Evening Sun*, February 5, 1919.

As the father of the harassed Linda, Riccardo Stracciari gave a performance of extraordinary power. His is certainly one of the most luxurious baritone voices singing in the world today. It has strength, marvelous flexibility and all the shades of profound feeling. His scene of despairing rage when he suspects his daughter of having been lured by

brocaded frocks and a white wig, rose both vocally and dramatically to a stupendous climax. He had to take a curtain call by himself before his frantic public even considered a return to normal breathing. Mr. Stracciari is a great artist. Some people said it last season, but this season is going to make it unanimous.—*N. Y. Evening Mail*, February 5, 1919.

STRACCIARI CARRIES OFF HONORS

The opening act honors went in another direction, however, as the applause at its close seemed to prove Riccardo Stracciari carried them off, and justly. Never has Stracciari sung with such fluent and colorful tone; never with such restrained art. At the recall there was noticeable inclination to give to Stracciari the due that was his.—*N. Y. World*, February 5, 1919.

Stracciari as Antonio proved his quality by contributing some of the most artistic and finished singing and acting of the evening, and was admirable in his scene and aria, "Va Sciaiuola," in the second act.—*N. Y. Herald*, February 5, 1919.

Riccardo Stracciari was a vigorous Antonio. His sustained final cadences, delivered with big tone, always excited the responsive audience.—*N. Y. Sun*, February 5, 1919.

Riccardo Stracciari made his first appearance here with company as Antonio, the father of Linda. He was in fine voice and sang very well indeed.—*N. Y. Evening Journal*, February 13, 1919.



© Mishkin, N. Y.

Linda was welcome because Linda was Galli-Curci. Till then there seemed to be some apprehension lest Signor Stracciari, the Antonio of the occasion, would bear away the honors of the evening. As it was, his share was a large one, and deservedly so.—*N. Y. Tribune*, February 5, 1919.

MUSICAL COURIER

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THE MUSICAL COURIER EXTRA

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NEW YORK THURSDAY, FEBRUARY 27, 1919 No. 2031

Symphony orchestras are to be exempt from taxation under the new revenue law just signed by President Wilson.

Richard Hoffmann, professor at the Leipzig Conservatory, known for his book on instrumentation, is reported to have died there recently, aged seventy-five years.

Real democracy! At what was once the Imperial Opera at Petrograd the beautiful and accomplished Karsavina, formerly prima ballerina of the Diaghileff troupe is dancing. Mme. Karsavina gets fifty roubles (in good times about \$25) per evening—and so does each and every one in the troupe with her, down to the last figurant!

From the New York Review one gleams that 274 American musicians were killed or wounded in the war. Eighty-nine lost their lives, and 189 were wounded. Our American musicians, like all other Americans in every branch of business and professional life, did their duty nobly and well, and the nation cherishes them all in grateful remembrance.

It is said that dictographs recorded some of the conversations of Dr. Muck and Dr. Kunwald at Fort Oglethorpe, Ga., and proved them to have been politically active in a manner prejudicial to the safety of the United States. The same unofficial sources of information have it that the two conductors are to be deported as soon as peace is signed. The MUSICAL COURIER has no way of learning the truth regarding these items of gossip.

The story published in a New York daily to the effect that Cleofonte Campanini contemplates giving Wagnerian opera in Italian next season is ridiculous. He is too sensible a man to contemplate anything of the sort. It would be even less justifiable on artistic grounds than the "Russian" performances in Italian at the Metropolitan. As a matter of fact it is unlikely that Campanini will restore any of the Wagner works to his repertory next season. If he does so, however, they will be sung in English.

Arthur Rubinstein's debut—or rather re-debut—in America, which took place at Carnegie Hall very recently, was an event of much interest to the musical world, as was testified to by the great audience present, which included a goodly proportion of the pianist's prominent fellow artists now in New York. Since Rubinstein had played here as a youngster, he had won real triumphs for himself across the water, particularly in London and had created a genuine furore in South America. His admirers were not disappointed, for he proved himself to be a pianist of the very first rank, Daz-

zling technic and a tremendous range of tonal coloring were the characteristics which promises to win him the same success here that he has enjoyed elsewhere.

Melba had been announced to sing at the Lexington on Friday, February 28, but the event has been cancelled. The many admirers of the veteran prima donna will be much disappointed.

A London critic suggests that in the case of new compositions the names of the composers be omitted from the program. Impossible! How would the critics be able to know what they think of such works?

By the way of Paris comes news from Berlin to the effect that Richard Strauss, who appears to be continuing as chief conductor at what used to be the Imperial Opera, advocates the construction of two new opera houses in view of the tremendous love for the theater which the Germans are displaying just now, in the reaction from war, one of them to have no less than three thousand places.

The regular conductor of the Chicago Orchestra, Frederick A. Stock, resumed that post this week, after he had resigned during the war, owing to his being technically an alien because he had neglected to take out his second papers for citizenship. There was some criticism of Mr. Stock's status on that account, and he withdrew although he had the confidence of the directors and stood high in the esteem of the public in general. During his absence, the Chicago Orchestra was led mostly by Eric De Lamar, and at other times there were guest conductors. It is understood that Mr. Stock now has his second papers, which are to become fully operative within ninety days.

Says Hunecker: "In no sphere of music are there so many sharks, cormorants, swindlers, humbugs, criminals, as in the ranks of vocal teaching—so called." That is why the few good vocal teachers stand out so prominently. Hunecker says also that rascally and pretending vocal teachers should be arrested and imprisoned, a suggestion which sounds welcome but is not feasible. Even the licensing or certification system would not be complete protection against quackery or malpractice in music, any more than such a method protects one from an incompetent doctor or a dishonest lawyer. However, some sort of legal regulation would do the musical profession a world of good even if the entire reform of its evil sides seems to be out of the question.

Reginald de Koven, in the Herald, asks the following question in regard to the Werrenrath debut at the Metropolitan in the small role of Silvio in "Pagliacci": Why not provide Mr. Werrenrath for his debut with a role more consistent with and illustrative of his artistic distinction and really eminent artistic attainments and possibilities? The MUSICAL COURIER knows the answer. Mr. Werrenrath's debut as Silvio was due to the modesty which is so characteristic of this splendid artist. Mr. Gatti-Casazza offered him Amonasro in "Aida" for his debut, but Mr. Werrenrath, saying that he had had no stage experience, declined and very cleverly selected Silvio, so that he might gain knowledge of actual stage work before attempting an important role.

This is the farewell week of the five week Chicago Opera season at the Lexington Theater, and it will be a regretful parting next Saturday evening as far as this grateful metropolis is concerned. Cleofonte Campanini gave us a most important and engaging repertory on this visit, and he brought a fine company to present it. Best of all, however, he returned to his old métier as a conductor and proved that his art with the baton is as fresh and vital as ever. Aside from the individual singing triumphs achieved by the various artists of the company the chief interest of our public was centered on the works new to New York (of which Leroux's "Le Chemineau" was the most important) and on the French repertory in general, so far as the operas themselves were concerned. The one great fact demonstrated by the Chicago Opera is that the modern French school of opera is fresh, individual, and interesting, and that New York is the loser because we do not hear those scores often enough to give us variety in our local list of lyric delights. May good fortune attend the Chicago Opera on its forthcoming travels to Philadelphia and more western winter in its present effective and impressive form.

At least five weeks of Chicago Opera already are assured for 1919-1920 at the Lexington Theater. This season's record here included twenty-seven works in thirty-five days. The final Sunday evening concert of the Chicago Opera took place last Sunday evening at the Hippodrome when Mme. Galli-Curci was the star and attracted an audience of over 5,000 persons. Every seat in the house had been sold out days in advance.

Under the direction of Eugen Ysaye, the Cincinnati Orchestra has just returned home from the most brilliantly successful tour in its history, on which it visited five important Southern cities and gave eight concerts before audiences which aggregated 20,000 people. The orchestra was received everywhere with tremendous enthusiasm. The tour not only permitted the Southern cities an opportunity to measure at first hand the achievements of the orchestra, but at the same time carried into the Southland the prestige of Cincinnati as a musical center.

Before the winter is out the Philharmonic Society will have played these American compositions at its New York concerts of 1918-19: Chadwick's "Melpomene" and "Tam o' Shanter," Goldmark's "Requiem," Hadley's "Bohemia," Herbert's "American Fantasy," Humiston's suite in F sharp minor, MacDowell's "Dirge," two poems for orchestra, "Hamlet and Ophelia," op. 22, and suite, "Indian," Morris' tone poem, John Powell's "Rhapsody Negre," Smith's symphony No. 2, Strube's "Variations on an Original Theme," Sweet's "Orchestral Sketches" and Wilson's suite "From My Youth," op. 5.

Among the first public institutions to resume their regular functions after the relief of Brussels was the Theater de la Monnaie, which has been giving opera ever since Christmas time. A sample repertory is that for the week of January 12, which began on that date—Sunday—with "Tosca" at the matinee and "Daughter of the Regiment" and "Pagliacci" in the evening; the latter bill was repeated twice during the week, and besides "La Bohème," "Thais," "Orpheus" and "Faust" were given. Among the artists at the Monnaie are Louise Edvina, formerly of the Boston Opera and Charles Strony, who was a conductor for the same organization. The Theater Royal at Antwerp reopened in January, the first performance being that of "Carmen."

The success which attended Pasquale Amato during the season with the Bracale Opera Company, which he has just completed in Cuba, has already been noticed in the MUSICAL COURIER. His voice freshened and rejuvenated through his long summer rest, Amato caused an enthusiasm in his Cuban audiences which they have only shown heretofore for the world's greatest artists. Word has just come of the furore created by the popular baritone as Scarpia in "Tosca," a role in which he was scarcely known to New Yorkers. The public and critics alike acclaimed him extravagantly, in such terms as those employed by the Herald de Cuba, which stated: "It can be plainly said without the use of superfluous adjectives that Amato impersonated a wonderful Scarpia. A living character was created by his artistic genius. His abilities, both as singer and actor, were superb. Never has our theater been visited by a singer so spontaneous. His voice, his style, his exquisite qualities fascinated the audience."

Are there other American cities beside New York that have institutions like the Young Men's Symphony Orchestra? If not, there should be. The orchestra, which was founded by Isaac L. Seligman, and of which S. Mallet-Prevost (incidentally the father-in-law of Leo Ornstein) is president, furnishes through weekly rehearsals an opportunity for young men to become proficient in orchestral playing under a first class conductor. Arnold Volpe has directed the organization for several years past and achieved notable results with the material at his command. At its public concerts, two each season at Aeolian Hall, it also offers young soloists the privilege of appearing with an orchestra. A committee of distinguished musicians has kindly consented to assist the society in selecting suitable soloists for concerts to be given in April and during the season of 1919-20. Prospective candidates who would like the privilege of appearing with the Young Men's Symphony Orchestra should communicate with the president, whose address is 30 Broad street.

VARIATIONETTES

By the Editor-in-Chief.

Prohibition is not the only tragic deprivation which the end of this season is likely to bring, for James G. Huneker printed a line in his Times column last Sunday to the effect that he is only the temporary musical critic of that paper.

This news will be hailed with genuine regret and no little consternation by those New York music followers who read criticisms and by the percentage of general readers who like bright and breezy writing no matter what its subject.

Huneker is so well stocked with material about music and withal is so thoroughly human and broad in his general sympathies, that he would be an informing and entertaining musical reviewer even if he were without his additional great attractions of nimble wit and a nervously flexible and brilliantly picturesque style in English. Huneker takes music, but not himself, seriously. That is why all classes of readers like to cultivate him. He is the kind of critic who does a world of good for music by making people love it who only respected, or even feared it, so long as they were made to believe that it is merely a science designed for the mental exercise of professors and the stupid puzzlement of the public.

One looks forward with just a bit of horror to the possibility of a return by the Times to its former habit of analytical, historical, statistical, supererogated, soporific music reviewing. Huneker brought into the music columns of the Times a whiff of something real, fresh, modern, very much alive. It is painful to think that there may be a reversion to the graveyard manner.

Former Park Commissioner Berolzheimer, just appointed City Chamberlain by Mayor Hylan, gave a dinner the other evening at the Waldorf-Astoria to the new Park head, Francis Gallatin, and to the editors of the New York newspapers. The occasion gave all the speakers opportunity to praise the splendid and great work Commissioner Berolzheimer has done for music in our city parks, and it was good news to hear that his successor intends to ask him to extend the duties of the Chamberlain's office so as to embrace the continuation of his labors in behalf of music for the people. New York should be proud of Mr. Berolzheimer. He is the greatest organist who ever held the office of Chamberlain here.

Add to the list of cerebral disturbances of unfortunate soprano prima donnas (we have reference to the madness of Lucia, Ophelia, Dinorah, Marguerite, and Linda) the sunstroke of Mireille in Gounod's opera of that name.

We suggest that there be formed a Society for the Prevention of Program Coincidences and Reiterations. On Tuesday, Eleanor Spencer played Schumann's G minor piano sonata, and today (Thursday) the same piece figures on Olga Samaroff's program.

By the way, Schumann's G minor sonata is not a bit like a sonata and perhaps that is why it is one of our favorites. We have been nursing a little thrill of anticipation all week leading up to this afternoon when we are to hear it from Olga Samaroff, another of our favorites. Also she will do Liszt's B minor sonata, which is too much of a sonata, and has never grown deeply into our affections, much as we like the Liszt piano output almost in its entirety.

To be a real critic one must hate Liszt altogether. We are afraid we never shall be a real critic. We have noticed, by the way, that those critics who never have been able to play him, are most severe in their condemnation of the inconsiderate Hungarian master, who would insist on writing double note cadenzas for the right hand and making the left hand play no less quickly and intricately.

Every singing teacher has sound views.

The Philharmonic Society played at Manchester, N. H., last week. The day was Friday and the occasion marked the 1313th concert of the organization. Conductor Stransky is superstitious and

feared the worst. It happened. After the "Scherzade" suite, there were exactly thirteen recalls for Mr. Stransky.

No, Alvina, the scenes of Prokofiev's new opera, "The Love of Three Oranges," will not be laid in South Orange, East Orange, and West Orange, N. J.

We draw the attention of the National Defense Society, and of Mrs. Jay, to the fact that there is in town an orchestral musician named Joseph Franzl, who plays the French horn.

"De Luca, with the limit handicap of two minutes, went to the head of a field of seven starters and held the position to the finish." So says the Times of February 24. It was Alfred De Luca, however, and not Giuseppe, and the event was the annual handicap four-mile road run of the Bronx Athletic League.

We are not much of a political prophet but we did foretell that Paderewski would not become President of Poland. At the Warsaw elections, last week, he was defeated for that post by the euphoniously named M. Trompeziński. This information was conveyed to the Committee of Public Information by John Bass, American press representative with the American Mission to Poland.

We don't know what B. E. F. means when he cries: "As for Mary Garden's Carmen, hip, hip, hurray."

We understand Ada Crisp better, with her "Prokofiev is a pianistic policeman; he arrests attention at his every recital."

Our last week's lines about Percy and his tenor voice, suggest these to Clarence Lucas:

Mazie had an alto voice
With edges worn and frayed,
And every time that Mazie sang
The public always stayed—
away.

Josephus was a bass, my dear,
His voice was just too sweet,
And when Josephus opened up
The crowd would always meet—
outside.

DeForrest Jones had not a voice
Which could be classed as that,
And when he sang the public cried:
"That surely is a cat—
astrophe."

In the Paris Courier Musical of February 1, we notice a new department of comment called "Variations, Sans Theme." We thank our contemporary for the compliment.

They are pairing conductors now at the Lexington, as witness this:

"TROVATORE," FEBRUARY 22.
Sun. Times.
Polacco conducted. Sturani conducted.
This reminds us that the "What the Jury Thinks" columns have fallen far behind in the MUSICAL COURIER owing to the great press of space during this busy season. Never fear, however; the records are being kept and the lovely comparisons will be published later fully even if very belatedly. Time cannot stale or wither their infinite variety.

We consider Godowsky's "Künstlerleben" paraphrase his piece de resistance—at least, it always has resisted our technic most successfully.

Mana-Zucca asks: "Why not 'The Love of Three Lemons'?"

John Philip Sousa continues to hit the bull's eye. Last week he won the big shoot in Philadelphia, defeating sixty-three competitors and scoring without a single miss.

If a Beethoven recital, why not a Franck recital? Walter E. Koons has done the next best thing, and

in his capacity as organist and choir director of the Trinity M. E. Church at Youngstown, Ohio, arranged and performed an all-Franck musical service there on Sunday evening, February 20. The program had four organ preludes, the anthem, "O Lord, Be Merciful," a solo from the "Messe Solennelle," the offertory, "Lord, We Implore Thee," and as a postlude, the "Offertoire" in F sharp minor. A vocal quartet assisted.

"Let the bars from which you quaff your cocktails be musical," advises John Philip Sousa. And he adds: "Music is the only sensual thing the overindulgence in which brings no bad results." The Philadelphia Ledger, in commenting, speaks of "bars that cheer but do not inebriate; John Bach's rather than John Barleycorn's." The Ledger, too, advises jazz jags and gives this recipe for a musical cocktail: "To a basis of Beethoven add a fillip of Mozart, a scruple of Debussy, a dram of Brahms and a jugger of Offenbach and behold a cocktail of more varied ingredients than even a Jack Rose."

The claque at the Metropolitan evidently were not engaged to applaud Reinald Werrenrath at his debut there last week, for the claquers were busy talking loudly during that artist's singing. The Globe reports that a tall man said to the claque leader: "If you say another word before the curtain falls I'll pick you up and throw you out." And there was silence.

The composite mind of opera tenors is that of a ten year old child.

And while on the subject, let us wonder what the composite mind is of the critics who argue whether the first performance of "Barber of Seville" took place in America July 2, 1621, or February 30, 1807.

Oscar Hatch Hawley (77th F. A., A. E. F.) is not too busy occupying Germany to write us:

The great trouble with American composers—that is, those whose works are denied a hearing—is not that they have nothing to say, but that they do not say what they have to say in an American idiom or with the least originality. I, for one, cannot see that Berlioz had anything to say. But he said his nothing in such a way that it has held the attention of the musical world for three-quarters of a century. In our popular music we have an idiom so strongly and characteristically American that only the nationally blind fail to perceive it. Let embryonic Beethovens make a careful musical digest of some of the stuff that "gets across" from the houses of Feist, Remick, Witmark and others; and if they absorb the spirit of those compositions they will have the chance to prove their merit as composers of a national school—strictly American.

Not long ago we accorded the junior critical championship to a nine year old youngster in Chicago, but now comes a challenger from Memphis, "Benjy" Parker, a four year old son of Mrs. Benjamin Parker, the charming Memphis singer. The child has attained his marvelous musical knowledge through copious use of the recording machines. He has his own system of selecting the records and never makes a mistake in the song or aria he wishes rendered. After hearing one of the last records made by Caruso he quietly remarked: "I don't care for Caruso now. He sings too loud," and upon hearing the same artist's singing of "Over There," he said, "He oughtn't to sing that song, it doesn't suit him."

We never shall forgive J. W. O., who writes to this column: "What on earth has become of Ernest Schelling, that pianist who used to play so well that he got the critics angry? Why doesn't he come back and Shelling-shock them some more?" Shelling entered the service and still is doing his duty to America.

A terrible person asks us a terrible question: "Which asp died of starvation last Monday evening?" We refuse to answer, especially as we did not attend the performance in question.

LEONARD LIEBLING.

MCCORMACK SINGS AT PRESIDENTIAL WELCOME

John McCormack had the unique honor this past week of singing at the celebration given in Boston on the arrival from Europe of President and Mrs. Wilson. He sang the national anthem, and this was the only music of the afternoon ceremonies. This marks the fourth time that the celebrated tenor has sung at a celebration given in honor of America's Executive.

COULD SCHUMANN ORCHESTRATE?

Once upon a time there was a fairy story. It was written by a man who thought he was a music critic, but who really had nothing in common with a music critic, except delusions. He did not know that he was writing a fairy story when he wrote for his Sunday column a long account, which he supposed to be an analysis of Schumann's orchestral works. How the star dust bespangled his choice adjectives and the aurora borealis glowed and glimmered in his poetic metaphors! Yet the dust and the aurora were wasted, for the crystalline tower of his fancy was not founded on the rock of truth.

He said that Schumann's orchestral works were only piano pieces arranged for orchestra. He was suffering from delusions, caused partly by his ignorance of orchestral style, partly by his lack of knowledge of piano music, partly by a general deficiency of experience as a practical musician, and partly by an inability to judge of musical works. He may have had other defects, but it is not necessary to catalog everything, after the manner of Walt Whitman at his worst.

Schumann at his best is more worthy of our attention. Let us take some of his leading themes from the symphonies, for instance, and see if they look like good piano music. Does this look like piano music? Would any composer write such a violin passage for the piano first, in order to arrange it for orchestra? It is the first part of the first theme of the first symphony.



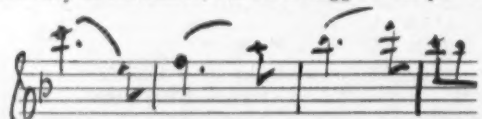
Here is a fragment from the third movement of the third symphony. Would it be necessary to make piano music of this before arranging it for clarinets, bassoons and violas?



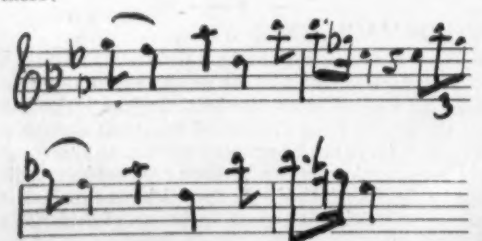
An important theme from the fourth symphony runs as follows:



Another melody from the same work haunts the memory of the hearer, but never suggests the piano.



The "Manfred" overture has such themes as these:



Followed by:



Of course all those themes can be played on the piano. Everything can be played on that obliging and adaptable instrument, including the piano works of Robert Schumann, and Schumann wrote very badly for the piano, according to Wagner, who said that Schumann's piano music grated on his ear because it was not suited to the instrument.

We might as well say that Schumann's piano works are orchestral compositions arranged as say that his orchestral works are piano compositions arranged. When Schumann wrote some of his songs he made too great a demand on the range of most voices. Why not say that Schumann's vocal works are clarinet compositions arranged?

As a matter of fact, Schumann began his musical studies too late in life to learn the practical side of his art as well as many of his predecessors had learned it. He was a law student during the years he should have been a choir master, organist and theater violinist. He learned no instrument but the piano and he permanently lamed his left hand trying to make up for lost time. Consequently he never was the pianist that Chopin was. He never became a specialist in piano music as Chopin became. He was an intellectual musical poet who never succeeded in expressing his thoughts in the best possible manner.

See how abominably Wagner wrote for the piano. He was brought up in a theater orchestra. He was saturated with orchestral sounds and stage effects. He was able to express his thoughts in the most effective manner and all his thoughts were operatic.

Schumann was a law student who married one of the most brilliant female pianists the world has known. He wrote symphonic music, chamber music, operatic music, choral music, organ music, piano music. How could even a genius such as Schumann get into the spirit, the style, the best manner of expression of so many forms without a long experience as a child, boy and young man in working at the varied styles in church, opera house and concert hall?

No one could succeed in so many styles. Schumann was terribly handicapped. What he did was done by sheer force of genius. But to say that his orchestral works are piano compositions arranged for orchestra is nonsense and betrays the ignorance, not to say stupidity, of the man who utters such balderdash.

Schumann's piano music, apart from the melodic and harmonic beauty, is thick, far more awkward and tiring to the hand and less effective in display than the piano music of Chopin and Liszt. He did not write as well for the keyboard, and now the pianists do not turn as often to Schumann as they do to Chopin or even to Liszt.

Schumann's chamber music does not feel comfortable to the players of stringed instruments. The passages lie in strange places on the fingerboard and the chromatics seem hard to play in tune. And then there is no freedom for the player or sonority in ensemble.

Schumann's orchestral music is greatly lacking in variety of tone color. The composer seemed to be afraid to write thin enough and unable to write powerfully. He stays too long in monotonous mezzo fortes and fails to link up his passages and themes with the holding notes that correspond to the pedal effects of the piano. He did not get the bright tones of upper partials or the solidity of deep basses, and his middle registers are too thick. It is safe to say that no composer of modern times with musical thoughts as great as Schumann's is neglected as much as Schumann is.

Great orchestras under the direction of exceptionally fine conductors can often make much of Schumann's orchestral scores by bringing out the hidden beauties and playing the subordinate accompaniments with close attention to light and shade. This is a matter which orchestral players can easily understand, but which must seem very vague when expressed briefly in words.

Let a second or third rate orchestra attempt a page of Wagner and the players will be delighted

even when they cannot execute the difficult passages. Let them play a page or two of Schumann and they will lose interest. The difference is in the way the musical thoughts are expressed, and not in the intrinsic merit of the music.

Schumann, then, wrote but indifferently well for the orchestra although his thoughts are orchestral and not piano idioms translated. He expressed great enthusiasm for the orchestra and says that he felt as if his thoughts were inexhaustible. And he was right. His thoughts were inexhaustible to the end of his career. He was the man while Schubert and Mendelssohn were the youths among the followers of Beethoven. Mendelssohn has apparently been dropped as a symphonic composer and survives as an oratorio composer. Schubert's "Unfinished" and C major symphonies are at least as well scored as Schumann's are, for Schubert had more practical experience and as much genius.

It is a thousand pities that Schumann could not have had at his right hand one of the professional hacks who arrange the drivel and vulgarity of so many comic opera composers so brilliantly for the orchestra. If Schumann had only been scored like Tchaikowsky what a difference there would have been! Look at the poor stuff Berlioz arranged so magnificently for his orchestra.

And Dvorák's bright, sparkling, varied, sonorous, rich orchestration is often used in vain to save musical themes which Schumann would have rejected. Yet poor Schumann has spoiled more of his own superb music by his mediocre orchestration than any rival could have done by writing better works.

Schumann's opera is not piano music, nor is it theatrical.

Schumann's chamber works are not piano music arranged, nor do they take kindly to stringed instruments.

Schumann's orchestral works were never written for the piano, and they do not sound well on the orchestra.

WHAT CHICAGO GAVE NEW YORK

Through the foresight and industry of a musical compiler on the New York Times, it is possible to present an interesting piece of condensed tabulating herewith:

January 27-March 1, 1919.

FOURTEEN OPERAS IN FRENCH.	THIRTEEN OPERAS IN ITALIAN.
Bizet's "Carmen".....1	Catalani's "Loreley".....1
Debussy's "Pelleas".....2	Donizetti's "Linda".....1
Fevrier's "Gismonda".....2	Donizetti's "Lucia".....2
Fevrier's "Monna Vanna".....1	Giordano's "Fedora".....1
Gounod's "Romeo and Juliet".....1	Mascagni's "Isabeau".....1
Gounod's "Faust".....1	Meyerbeer's "Dinorah".....1
Gunshourg's "Old Eagle".....1	Puccini's "Butterfly".....3
Leroux's "Chemineau".....2	Ricci's "Crispino".....1
Massenet's "Cleopatre".....2	Rossini's "Barber".....1
Massenet's "Thais".....2	Verdi's "Traviata".....2
Massenet's "Manon".....1	Verdi's "Trovatore".....1
Massenet's "Jongleur".....1	Verdi's "Rigoletto".....1
Massenet's "Werther".....1	
Offenbach's "Hoffmann".....1	
Total.....19	Total.....16

One double bill is included among thirty-five performances, making thirty-six productions of twenty-six different operas, all given in a period of five weeks in New York.

AN ORNSTEIN CRITIC

A critic out in St. Louis—Richard L. Stokes, of the Post-Dispatch—hit upon a very neat way of describing Leo Ornstein's playing with the local symphony orchestra. Said he:

His playing of the scherzo (from the second MacDowell concerto) was one of those memorable moments which one may attend many concerts without experiencing. The phenomenon must be described in terms of electricity. From the pianist's dynamic personality poured an overwhelming voltage of current; the tones sparked and crackled under his fingers like discharges from a Leyden jar; the tingling sounds went stinging along the nerves and stiffened the muscles like a shock from a battery; it was incandescent music, flashing white hot. The audience, thus electrized unexpectedly from the fatigue of a lengthy program, showered its compliments from eager hands upon the wonder-working young pianist.

That splendid English essayist, G. K. Chesterton, writes in the New York Sun of February 16: "There is surely some moral miscalculation about man, when we can open so many novels about the life of musical or literary genius, and be sure that the novelist will never dream of anything so wild and wonderful as Paderewski lifted to a throne under the White Eagle of Poland, or d'Annunzio flying in heaven high above all the eagles of Austria."

CONDUCTORS—AND CONDUCTORS

The tributes paid to Giorgio Polacco, principal Italian conductor of the Chicago Opera Association, on his first appearance this season in New York were so remarkable that we started to reproduce some of them in the reading columns; but, perusing them a second time, it occurred to us that they would serve as the text for a little sermon. In introducing it we quote first from what Henry T. Finck said in the New York Saturday Evening Post:

"It cannot be too much emphasized, however, that, despite this fine cast, 'Madama Butterfly' could not have interested and thrilled blasé operagoers last night as it did had it not been for the conductorial genius of Giorgio Polacco. When Cleofonte Campanini found that the condition of his heart made it unwise to give his audiences the benefit of his unrivalled art of piloting the operatic ship as often as he used to, he showed his sagacity as a manager by inviting to his fold his great countryman, an act made possible by the incredible folly of the Metropolitan Opera House of eliminating its first class conductors, Hertz, Toscanini and Polacco, in rapid succession, without being able to replace them. What the Metropolitan's audiences lost in Polacco was made obvious on this occasion. 'Madama Butterfly' is, orchestrally, Puccini's most inspired score, yet as done at the Metropolitan lately it has seemed almost tiresome."

Polacco makes it quiver with vitality at every movement, overflowing with subtle details, none of which are overlooked; rich in sea changes of color, stupendous in climaxes, exquisitely tender and pathetic in turn. The way he made soloists, chorus, and orchestra cooperate in creating huge waves of dramatic sound reminded one of the model performances of Wagner's operas at Bayreuth in their best period. The audience was as enthusiastic over Polacco as over Tamaki Miura.

Max Smith in the New York American was fully in accord with Mr. Finck—as indeed were practically all the critics of New York. Mr. Smith's article is too long to quote in its entirety, but here are two extracts from it:

The hero of the evening, however, was Giorgio Polacco, the conductor, for he was chiefly responsible for the best performance of Puccini's opera heard here in several years; and this is said without underestimating either the achievements of the individual singers or the enthusiasm they deservedly aroused. . . . Truth to tell, the writer never appreciated as completely Maestro Polacco's ability as he did last night. Perhaps that was due to the fact that this leader has grown in artistic stature. Perhaps the level to which operatic conducting has sunk of late made his achievements especially conspicuous. Be that as it may, Polacco, keyed up to give of his best, offered a reading of the score that gripped the feelings and compelled admiration.

Our little sermon shall now start with a question: Why is it that Mr. Gatti-Casazza apparently has made no attempt to get a really strong staff of conductors since Mr. Toscanini left the Metropolitan? There are four conductors there today—Mr. Bodanzky, a musician of unquestioned ability, but as a conductor very variously regarded. This year, with Wagner eliminated, he has had nothing to do but "Le Prophète" and "Oberon," neither of which make any great demands upon whatever ability he may possess; Mr. Moranzoni, a really first class man, especially for modern Italian opera, and a young man who without doubt will develop into one of the leaders within the next few years; and Messrs. Papi and Monteux, neither of whom is calculated to set the river on fire, as the saying goes.

Mr. Gatti has some of the best singers of the world in his performances and they deserve to have some of the best conductors to lead them; further, a public which has paid six dollars each in sufficient quantity during the last few years to turn the Metropolitan yearly balance from a liability into an asset, deserves to have the best conductors. Mr. Gatti has a high admiration for the art of Giorgio Polacco; it was only for other reasons that he let him go. We do not expect him to take Polacco back, but we do ask him to get the best conductors available, who will keep the Metropolitan what it claims to be, "the foremost opera house in the world." Mr. Gatti cannot plead that he does not know who these men are. One of them is Gino Marinuzzi—and that he has long been available for America is proved by the fact that Cleofonte Campanini has engaged him for next year. With a conducting staff in Chicago made up of Campanini himself, Polacco, Marinuzzi and Hasselmans, the Metropolitan will have no conducting laurels left to look to next season. Moranzoni, as we stated before, is well worthy of a place, and, associated with him, for instance, Tullio Serafin, another splendid conductor, also available, would give the Metropolitan orchestra pit a tone that it has sadly lacked since Toscanini's departure.

How prescient in thought is the remark of Max Smith's, already quoted: "Perhaps the level to which operatic conducting has sunk of late made his achievements especially conspicuous." The

Metropolitan management should recall the sentient saying of Abraham Lincoln about trying to fool the people.

GOOD SONGS THAT

BLUSH UNSUNG

Two complaints reach us daily. One comes from singers who tell us that they cannot find new songs worth singing. The other comes from song writers who assure us that the songs they send to singers are never opened and are thrown at once into the waste basket.

Of course, we know that the singers most in demand have to be very careful of their precious time. If they examined properly every song sent to them they would waste hours every day. And we know moreover that some of the least worthy composers are the most aggressive in forwarding their commonplace productions to the eminent singers. But there should be some system whereby the good songs reach the right singers. It is discouraging, to say the least, when really excellent American songs cannot even be brought to the notice of desirable singers.

We heard recently of an American composer of long training, years of European study, of great melodic ingenuity, a fine harmonist, who sent his songs for months to a well known singer only to learn eventually that the singer did not even remember ever having seen the composer's name. An appointment was made in order that the composer might play over the songs to the foreign singer who had married an American citizen and who professed a great desire to work for the benefit of American music. The day before the appointed time arrived the singer's husband telephoned the composer to say that his wife was very much occupied with rehearsals and she requested the composer to send his music by mail. That ended the composer's attempt to get a hearing. He sent no more music for the waste basket.

If the publishers are anxious to have American songs sell, why do they not establish regular concerts where a certain number of them may be always heard? The admirable series of American composers' music given in the Wanamaker Auditorium last year should be repeated farther up town and started in other cities. No music will sell and succeed if it is never heard. American composers are not the only composers to struggle for recognition. Did not the young Wagner find the Dresden Opera entirely in the hands of Italians? He had a tremendous fight to get a hearing.

The sooner the American musician recognizes the stern fact that the foreign musician in America has won and held his position by merit the better for him. It does no good to make complaints. The only means of permanent and sure success is to become as good as the foreign rival and fight him on equal terms as an artist. A good song will eventually be heard if the composer will persist in making it known. And it will not be necessary to wave the national flag over it. It must be good enough to be worthy of the national art and the flag.

The singers who really want to find the best native songs can find them readily enough if they will but try. We have no patience whatever with the vocalists who tell us they cannot find songs good enough to sing. We at once put them down as stupid or lazy. We know there are fine songs composed every season in New York and other cities in the United States and we are well aware that most singers need to hear a song well sung before they can detect its charm.

Then of course they say: "I would sing that song if the other singer had not taken it up. Where can I find a good one like it?"

Singers were ever thus. Now and then we meet with singers who are musicians enough to be able to read a song through and discover its attractions unaided.

LONDON SCHOLARSHIP FOR AMERICAN SOPRANOS

An "Edward and Anne Seguin Scholarship" was announced by the London Royal Academy of Music recently, for American sopranos born in the United States. The winner will receive two years' musical education at the Academy with a possible extension of that period in cases of exceptional talent. The scholarship was founded by Marie Child Seguin, in memory of her parents, both of whom attended the Academy, became well known opera singers and toured in England and America. In the latter country they accumulated a large fortune. The first Seguin scholarship competition will be held in London, April 24 next.

I SEE THAT—

Gatti-Casazza has announced a special performance at the Metropolitan Opera House on Saturday evening, March 22, in celebration of the twenty-fifth year of the operatic career of Enrico Caruso.

Hafold Bauer and the Symphony Society of New York gave a concert for children at Carnegie Hall last Saturday afternoon.

A Kansas City convention speaker flays unpatriotic musicians.

Opera is being presented at the Royal Victoria Hall, London, at prices ranging from twelve to sixty cents for admission.

The last surviving member of the Mozart family is dead. Edgar Stillman-Kelley was a visitor in New York last week.

Pasquale Amato is causing the Cuban press to use many complimentary adjectives when reviewing his singing.

A new orchestral society has been formed in Philadelphia. The trustees of the Orchestral Association announce Frederick Stock's return to the conductor's post of the Chicago Symphony Orchestra for the concerts of February 28 and March 1.

Mana-Zucca has composed over one hundred standard compositions for voice, piano, violin, cello, chamber combinations of string instruments, and orchestra.

January was an eventful month for Kansas City, Mo., music lovers.

Boris L. Ganapol's pupil, Grace Marcia Lewis, is meeting with success on her present concert tour.

Victor Herbert conducted the Chicago Symphony Orchestra when Gabilowitch appeared as soloist.

A critic of Oak Park, Ill., referred to Mrs. Edward A. MacDowell as an ideal interpreter of her late husband's compositions.

Louis Persinger, concertmaster of the Hertz Orchestra, is a thorough musician.

Josef Rosenblatt's vocal art astonished Portlanders.

Enrico Caruso celebrated his forty-sixth birthday last Tuesday.

Hipolito Lazaro, one of the tenors of the Metropolitan, has signed a contract with the Bracale Opera Company which calls for appearances in Cuba, Porto Rico, Venezuela and Peru.

The San Carlo Grand Opera Company is filling an engagement at the Majestic Theater, Los Angeles, Cal., from February 23 to March 8.

Max Pilzer believes that the war has opened up a musical high road to the understanding of hundreds of thousands of soldiers whose temperaments have been awakened by war experiences in such a way as to make many, who never before knew what musical feelings were, receptive to the emotions kindled by melody.

John McCormack will give his third concert at the New York Hippodrome next Sunday evening.

A San Francisco audience hissed the wrong Strauss.

May Peterson sang eighteen encores when she appeared at Greensboro College.

The press of New York is very lavish in its praise of the conducting of Giorgio Polacco.

The first observance on a large scale in New York of the cessation of hostilities will be given by the Oratorio Society and the Symphony Society on March 7, 13 and 15.

Florence Easton and Francis MacLennan will go on a four weeks' tour with the Scotti Grand Opera Company.

Effa Ellis Perfield is to conduct a class in Boston every other Friday, beginning March 7, at the Hotel Brunswick.

A program of exceptional musical worth was presented recently by members of the faculty of the American Conservatory of Music, Chicago.

The annual meeting and dinner of the Boston Music Publishers' Association on February 18 was the occasion for an animated discussion of the overproduction of songs by American composers.

At the conclusion of the New York season next Saturday evening of the Chicago Opera Company, twenty-seven operas will have been given in the short space of thirty-five days.

Dr. N. J. Elsenheimer's sacred song, "The Angel's Lullaby," is popular.

Vladimir Resnikoff, the Russian baritone, will give a unique recital program in Aeolian Hall on Saturday afternoon, March 1.

Amparito Farrar was in a taxi smashup.

Alessandro Dolci, an Italian tenor, in becoming acquainted with musical New York, attended eight musical events in one day.

Kosak Yamada, the Japanese conductor and composer, chats interestingly in this issue of the Musical Courier on the music of his country and the influence of outside countries on its development.

Maggie Teyte has been engaged for the Chicago Opera Association next season.

Kathryn Lee, Cyrena Van Gordon and Winston Wilkinson will be the soloists at the fifth Mozart Musicale at the Hotel Astor on Saturday afternoon, March 1. Many musical celebrities attended the reception given by Carl H. Tollefsen at his new home in Brooklyn, N. Y., on February 16.

Reinold Werrenrath was well received when he made his debut at the Metropolitan Opera House last week.

Volanda Mero is to tour South America next season for an extended period.

G. Schirmer has just accepted for publication four songs by Ethel Leginska.

George Eastman's gift to Rochester includes the establishment of a Symphony Orchestra.

Olive Nevin is a "Jack of all trades."

Eddy Brown will appear with the Philharmonic Society of New York on March 13.

Frederick W. Vanderpool's "Values" and "I Did Not Know" are much in vogue just now.

More than a few people have remarked that Arthur A. Penn possesses a real gift for writing compositions that inevitably appeal to music lovers. G. N.

NEW YORK CITY CONCERTS OF THE PAST WEEK

MONDAY, FEBRUARY 17

Serge Prokofieff, Pianist

Serge Prokofieff, the young Russian composer and pianist, who has been commissioned to write an opera for Campanini's forces next season, gave his second New York recital at Aeolian Hall on Monday afternoon, February 17, before a large audience. The program began with his own fourth sonata; then followed a prelude, "Desir," and the twelfth study by Scriabin; thereafter came Prokofieff's own "Visions Fugitives," ten of them out of a set of twenty; and to close he played the Tchaikowsky G major sonata. The recital revealed nothing that was not already known about Mr. Prokofieff, either as composer or pianist. The first movement of the sonata seems to stand in his characteristic style—about half way between Tchaikowsky and Schoenberg, one might say. Its second movement is quietly beautiful, decidedly more conventional than most of Prokofieff's compositions, and its third movement noisy. The "Visions Fugitives" appealed to the writer as quite the most enjoyable and understandable things the Russian has done. They were not labeled, nor should they be, but, as played by their composer, turned out to be brief, fleeting mood pictures, interesting, often fascinating, piquant and modern, though never too modern for ready comprehension. The Scriabin numbers were played with the sympathy which one would expect from an interpreter so closely allied in thought as Prokofieff is to Scriabin, and the Tchaikowsky sonata was capably played. Mr. Prokofieff has fingers of steel and an iron arm and hand when

each singer, and Mr. Hahn too had an orchestra composed of fine players; the result gave deep artistic satisfaction. A score of first rate players made up the orchestra, which, under the direction of Nicholas Orlando, played for the dancing. In all manner of attention to detail the Mozart Society and President McConnell achieved results in this second concert such as mark the affairs of this society, enhancing enjoyment, because everything was well planned and carried out.

Margaret Tilly, Pianist

A very difficult program was that which was presented by Margaret Tilly at her first piano recital in Aeolian Hall on Tuesday afternoon, February 18. The young pianist's playing disclosed many agreeable qualities, among which might be mentioned the pleasing singing quality of her tone and her technical equipment. A creditable performance was given to the Bach-Tausig toccata and fugue as well as to the Brahms' sonata in F minor. The remainder of her program consisted of a Chopin group and compositions by Mozart, Marion Bauer, Ravel and Saint-Saëns. Miss Tilly was heartily applauded by a moderate sized, friendly audience.

Russian Symphony: John Powell, Soloist

A Tchaikowsky program was the Carnegie Hall offering of Modest Altschuler and his Russian Symphony Orchestra at their concerts of Tuesday evening and Wednesday afternoon of last week, and of course the Russian conductor was in his element in the highly colored and intensely emotional scores of his greatest musical compatriot. The orchestra played with splendid vim and a high degree of technical finish and scored a decisive success in every number, chiefly, however, in the fourth symphony, which roused the audience to demonstrative

cast of characters was the same as that on Thanksgiving night, and the participants—Wilmot Goodwin, M. H. White, Eivin Bjornstad, A. E. Gutsell, Floribert Constantineau, Arthur Ellwood Bulgin, Harriet M. Behnee, Evadne Praetorius Turner and Katharine Noack Fiqué—gave an even more creditable performance on this occasion. The chorus was excellent, and the entire performance well conducted by Carl Fiqué.

Irma Seydel Charms Brooklyn Audience

Irma Seydel, the young American concert violinist, was the main attraction at the concert given by the Apollo Club in the Academy of Music, Brooklyn, on Tuesday evening, February 18. This was Miss Seydel's third appearance with this organization in three successive seasons, which evidently proves that she enjoyed unusual popularity with members and friends of the club. The young artist was in excellent form and rendered her numbers with her accustomed purity of tone and deep feeling.

THURSDAY, FEBRUARY 20

Ernesto Berumen, Pianist

A large audience heard Ernesto Berumen, the Mexican pianist, in an interesting recital at Aeolian Hall on Thursday afternoon, February 20. Last season Mr. Berumen was heard here under very fine circumstances, so that his recital this season created renewed interest. The pianist chose a varied program, which included the Bach-Liszt organ fantasy and fugue in G minor; the Bach prelude from "Partita" in B flat; "Ballet of the Happy Spirits," Gluck-Friedman; rhapsody in B minor, Brahms; the Grieg ballad in form of variations; "Romance sans Paroles," Fauré; allegro de concerto, Enrique Granados, and nocturne and "Lesghinka," Lisponoff.

Mr. Berumen was in excellent form. His technical equipment is very commendable and his tone large and colorful. In the rhapsody he displayed good dynamics,

necessary, but he can also sing and whisper on the piano. There was hearty applause for him throughout the afternoon.

TUESDAY, FEBRUARY 18

New York Mozart Society:

Nielsen and Martinelli, Soloists

President Mrs. Noble McConnell and officers of the New York Mozart Society must have been gratified with the fine success of the second private concert of the tenth season, held at the Hotel Astor, in the grand ballroom, February 18. The fifty singing members comprising the chorus under the direction of Carl Hahn, seated on the stage, gowned in white, with the white and gold banners of the society streaming from the balconies, the large, attentive audience, the full boxes, all bespoke prosperity, and created a festive feeling. An excellent orchestra played the "Semiramide" overture with spirit at the outset, followed by Mr. Martinelli, the Metropolitan tenor, who sang "M'appari" from "Martha"; his effective singing was more pronounced when he later sang arias more suited to his impassioned manner, "Vesti la giubba" ("Pagliacci") and "Donna e mobile." Here he reached heights of operatic style, rousing the audience to repeated recalls, so that he sang "Forbidden Music" as an encore. Songs in English by Treharne and Denza are not suited to him. The chorus sang Leroux's "The Nile" with much nuance, Mrs. Harold E. Julien singing the obligato solo, the work having the orchestra behind it, so realizing fine success. "The Americans Come!" with the composer, Fay Foster, at the piano, produced a great impression, and it had to be repeated; Bernard Ferguson sang the solo mighty well. Bugle, drum and tympani at the close made it doubly effective. Charming in appearance and daintiness of singing was Alice Nielsen, who, following Mozart's "Deh Vieni," sang "When Love is Kind" as an encore. Her pure style is well suited to Mozart. Full of expression and finish was her singing of Arensky's "But Lately In Dance," and Brewer's "Fairy Pipers" was extremely realistic, suggestive of fairyland. Debussy's "Mandolin" was one of her very best numbers, Saint-Saëns' "Pourquoi rester," an air from Chabrier's "Gwendolin" and Fourdrain's "Le Papillon" completing her list. These all received general recognition, and calls for more resulted in Miss Nielsen's singing "Swanee River" as an encore, done with the greatest of artistry.

The excellent accompaniments furnished by Emilio Roxas for Mr. Martinelli, and by William Reddick for Miss Nielsen, deserve full praise. They were of vast aid to

A NEW AMERICAN MELODY BALLAD

"WHEN YOU LOOK IN THE HEART OF A ROSE"

By MARIAN GILLESPIE and FLORENCE METHVEN

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appreciation. The "Nutcracker" suite, too, with its perennially picturesque effects, received an ovation.

John Powell was the soloist, and he played the B flat minor piano concerto. It is a composition that suits the virile, temperamental side of the Powell musical makeup, and it suits also his brilliant technic and imaginative mind. The result was a performance of irresistible sweep and piquancy, and the auditors rose to the player with such volleys of applause that it looked as though they desired him to repeat the entire concerto. Nothing more compellingly propulsive in rhythm, fire and climax has been heard here recently than the last movement of the concerto as performed by John Powell.

New York Chamber Music Society

At Aeolian Hall this very well trained ensemble organization gave a concert of works which attracted attention not only because of their unusual instrumental combinations but also on account of their intrinsic merit.

First came Mozart's E flat quintet for piano, oboe, clarinet, French horn, and bassoon, and the piece was played admirably. Then followed Schubert's exquisite octet for two violins, viola, cello, double bass, clarinet, French horn and bassoon, and that, too, had a delightful reading. The foregoing instrumentation, to which were added oboe and flute, made up the scoring of a new suite "Through the Looking Glass," op. 12, by Deems Taylor. The work consists of four parts, "Dedication," "Jabberwocky," "Looking-Glass Insects," and "The White Knights," based on the delicious Lewis Carroll whimsicalities, and it is an inordinately clever piece of writing, withal deeply felt and poetically expressed when it is not subtly humorous. Taylor reveals plenty of thematic invention and he knows what to do with his themes after they come to him. His power of characterization and his color sense are markedly in evidence. The handling of the instruments is unconstrained, facile, and frequently original. From start to finish this suite engages the fancy and holds the attention of the listener. One wonders why Mr. Taylor did not orchestrate it for full instrumental equipment, and it is to be hoped that he will do so. The result surely would be one of the most striking scores by a contemporary American.

A suite in C major by Eugene Goossens, for flute, violin, and piano, is lovely music, delicately written in the Debussy ("L'Après Midi d'un Faune") style and atmosphere. The flute part, delivered by William Kincaid, stood out in the performance, because of that artist's beautiful tone and polished technic.

National Opera Club Gives Comic Opera

A repetition of Julius Eichberg's tuneful comic opera, "The Doctor of Alcantara," was given by the National Opera Club of America, Katharine Evans Von Klenner, founder and president, in the grand ballroom of the Waldorf-Astoria Hotel on Tuesday evening, February 18. The

rapid finger work and a brilliancy that was indeed refreshing, while in the lighter works, such as the Granados number, his treatment was of a different yet thoroughly interesting type. In fact, all of Mr. Berumen's interpretations were of interest, and his hearers seemed to value his pianistic merits to the fullest.

Emily Gresser, Violinist

Emily Gresser, the talented young American violinist who has been heard in the metropolis many times as a member of the Yvette Guilbert company, gave a concert in Aeolian Hall, New York, on Thursday evening, February 20, which was attended by a large audience. Miss Gresser, who plays with marked ease, rendered the concerto in A minor, Vivaldi-Nachez; concerto No. 6, B flat major, by Rode (which is rarely played in public, but is well known by violinists as a study concerto); a group of three transcriptions by her teacher, Sam Franko, comprising "Hymn to the Sun," Rimsky-Korsakoff; "Tambourin," Gossec, and "Valse Sentimentale," Schubert, as well as Brahms' "Hungarian" dance No. 2; "Andante Cantabile," Tchaikowsky-Auer, and "Rondino," by Vieuxtemps.

Maurice Eisner accompanied the young artist sympathetically on the piano, and Parvin W. Titus played organ accompaniment to the Vivaldi-Nachez concerto.

Arthur Rubinstein, Pianist

The program at Carnegie Hall, Thursday afternoon, February 20, called it Arthur Rubinstein's debut. As a matter of fact, it was not the young pianist's first appearance in New York, for he was here some thirteen years ago as a youthful prodigy. There was a large audience to greet him. He began with a Bach-Tausig toccata and fugue, played the Beethoven "Waldstein" sonata next, followed with an entire Debussy group (including the C sharp minor scherzo, the F sharp nocturne, the A flat ballad, the "Berceuse" and the F sharp minor polonaise), and ended with Debussy, Albeniz and Scriabin in a group and Liszt's twelfth to ice the cake.

Even in these days of universal technics, Rubinstein has one that is prodigious, electrifying. His finger facility is uncanny; such speed combined with clarity has been given to few pianists to attain. There is power, too, and temperament—witness the masterly rhythmic effects in the Albeniz numbers, the best things of the afternoon, especially the "Triana." Perhaps, as the saying goes, Rubinstein has the defects of his qualities. The extreme ease with which he does everything keeps him from delving so deep into the musical contents of his program as he might, were it capable of making him work harder physically. The first movement of the "Waldstein" was taken at a tremendous pace; in fact, Rubinstein's mental metronome seems to be set very high. He takes everything briskly, which is vastly better than dragging things, as is too often the habit of pianists. And there is superb tone coloring, especially in

dainty, gossamer like effects. One of the finest things of the afternoon was the Chopin scherzo, while Debussy and Albeniz suited his style still better than the Polish master. There was a great deal of applause and added numbers at the end.

Haarlem Philharmonic Society

The Astor Gallery of the Waldorf-Astoria Hotel was well filled on Thursday morning, February 20, when the Haarlem Philharmonic Society gave its fourth musicale of its twenty-eighth season. The program was an interesting one and well received by an enthusiastic audience.

Rosalie Miller, soprano, won rounds of applause, and her beautiful singing proved her the first rank artist that she is.

FRIDAY, FEBRUARY 21

Mme. Peroux-Williams, Soprano

Mme. Peroux-Williams, a mezzo-soprano, gave a delightful recital at Aeolian Hall on Friday evening—one that was listened to by a large and wholly appreciative audience.

The singer's program was well arranged, embracing as it did old Italian, French, Russian and an English group by John Alden Carpenter. The program was out of the old routine and Mme. Peroux-Williams' interpretations were at all times artistic and intelligent. Her voice is of a rich, flexible quality, which she uses skillfully.

SATURDAY, FEBRUARY 22

Institute of Musical Art

The sixth annual public concert given by students and graduates of the Institute of Musical Art to the members of the Auxiliary Society, and friends of the Institute, was held in Aeolian Hall, New York, on Saturday evening, February 22, before an unusually large and fashionable

their applause. The orchestra accompanied the concerto strikingly well.

SUNDAY, FEBRUARY 23

Symphony Society: Harold Bauer, Soloist

A Brahms program was the feature of the fourteenth Sunday afternoon subscription concert of the Symphony Society of New York, Walter Damrosch, conductor, on February 23. The soloist was Harold Bauer, the eminent pianist, who again proved himself the master that he is through his superb playing; his offering was the D minor concerto, op. 15, the three movements of which he executed in his usual fascinating style. Seldom has an audience been more enthusiastic. Technically he was beyond criticism.

The orchestra gave the C minor symphony, and it can be said of Conductor Damrosch that not this season, at least to the writer's knowledge, has he presented so delightful a contribution on any of the symphony programs. From beginning to end it was a masterpiece and masterfully played. Under his leadership the intention of Brahms himself could certainly not have been better fulfilled. The applause that followed was most enthusiastic. Aeolian Hall was crowded.

Sergei Rachmaninoff, Pianist

A huge Sunday afternoon audience made the Carnegie Hall rafters ring with their applause for the popular Russian pianist. He is not only one of the great favorites of the season with our public but also he is one of the great pianists of the season. Rachmaninoff knows his instrument thoroughly as to tone and technique and with true art instinct makes both do his bidding in the service of objective interpretation. This does not mean that he confines himself merely to the letter of the composition he plays, for his knowledge and prowess as a composer tinge his performances with a superimposed element of subjectivity that make them abidingly picturesque and appealing.

prevailed at the conclusion of groups two and three. Eva Gauthier sang delightfully an aria from "Lucrezia Borgia," Donizetti, and "Chanson Flamande," arranged by Alexander George.

NEW YORK CONCERT

ANNOUNCEMENTS

Thursday, February 27

Olga Samaroff. Piano recital. Afternoon. Aeolian Hall.

Philharmonic Society of New York—Efrem Zimbalist, soloist. Evening. Carnegie Hall.

Muri Silba. Piano recital. Evening. Aeolian Hall.

Friday, February 28

Philharmonic Society of New York—Efrem Zimbalist, soloist. Afternoon. Carnegie Hall.

Vera Barstow. Violin recital. Evening. Aeolian Hall.

Biltmore Morning Musicales. Morning. Biltmore.

Saturday, March 1

Mischa Levitski. Piano recital. Afternoon. Carnegie Hall.

Vladimir Resnikoff. Song recital. Afternoon. Aeolian Hall.

Sunday, March 2

Philharmonic Society of New York—Lucy Gates, soloist. Afternoon. Carnegie Hall.

Emilio De Gogorza. Song recital. Afternoon. Aeolian Hall.

Monday, March 3

Maximilian Rose. Violin recital. Evening. Aeolian Hall.

Tuesday, March 4

Elias Breeskin. Violin recital. Evening. Carnegie Hall.

AN OPEN LETTER TO JOHN O'SULLIVAN OF THE CHICAGO OPERA COMPANY

We Greet You Mr. O'Sullivan:—

I heard of your success in Paris and now I greet you on your success in America. You are, to quote Hamlet, "A Hit, A Palpable Hit." When you make up your programs for your forthcoming concert tour, do not overlook American melody ballads. I am sure that your American audiences will appreciate your singing that beautiful American melody ballad, "When You Look in the Heart of a Rose."

Your performance of Werther the other night was magnificent.

Yours for good melody ballads,

Leistikow



Thursday, March 6

Philharmonic Society of New York—Josef Hofmann, soloist. Evening. Carnegie Hall.

Roderick White. Violin recital. Evening. Aeolian Hall.

Katherine Bellmann in Well Balanced Program

That Katherine Bellmann is well versed in the art of program building was fully evidenced by her selection of the numbers for the song recital which she gave at Chicora College for Women (Columbia, S. C.) on Monday evening, February 17, when varied compositions by English, Italian, French, American, Finnish and Norwegian composers were represented on the program. Two of the numbers, "Since Love Is Born" and "Nocturne," by Mrs. DeWitte Morgan, were written especially for Mrs. Bellmann. Reports received from Columbus have it that the artist presented the entire program with her accustomed vocal art and finish of interpretation, and that she scored a striking success with the audience.

Reddick Back in Harness

William Reddick, composer, pianist, accompanist, is out of military service and has resumed his professional work, opening a studio at 61 West Fifth street, New York City.

The Fiqués Win Praise

At the performance of "The Doctor of Alcantara" given by the National Opera Club of America on Tuesday evening, February 18, in the Grand Ball Room of Hotel Waldorf-Astoria, New York, Katherine Noack Fiqué repeated her success as the saucy maid Inez. She was charming in appearance, singing and acting. Carl Fiqué conducted without a flaw in the intricate ensembles. The opera was given for the second time by general request.

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audience. Director Frank Damrosch was particularly careful in the arrangement of the very interesting program which contained the symphony No. 7, A major, Beethoven (first movement); "Les Djinns," for piano and orchestra, César Franck; "The Spanish Gypsy Girl," Lassen (arranged for women's voices by Walter Damrosch); "Le Rouet d'Omphale," Saint-Saëns; concerto in D major for violin, Paganini (first movement); recitative and aria of Lia, from "L'enfant Prodigue," Debussy; and "Les Préludes," by Liszt.

The orchestra of the institute is one of surprising merit, playing with accuracy and virility, as well as with fine tonal beauty. Franz Kneisel conducted the Beethoven symphony and Saint-Saëns' "Le Rouet d'Omphale," and director Frank Damrosch brought the concert to a triumphant close with his spirited conducting of Liszt's "Les Préludes." César Franck's "Les Djinns" for piano, played by Arthur Klein with orchestra, and conducted by Frank Damrosch, was rendered very effectively. The chorus of women's voices in "The Spanish Gypsy Girl," Lassen, conducted by Mr. Damrosch, won the admiration of all for the excellent tone balance and general ensemble. Belle Soudant sang beautifully the recitative and aria of Lia from "L'enfant Prodigue," Debussy, and was enthusiastically applauded.

The most finished and artistic performance of the concert was Joseph Fuchs' excellent rendition of Paganini's difficult violin concerto (first movement). The young artist plays with remarkable ease. He possesses a pure, sweet, and yet powerful tone, a facile technique and reliable intonation.

Symphony Society: Arthur Rubinstein, Soloist

Following his successful debut of last Thursday, Arthur Rubinstein, the latest of the piano heroes, was the stellar attraction of the Symphony Society at its Carnegie Hall concert on the evening of Washington's Birthday. The holiday throng was in a dignified musical mood, however, for the program consisted of Beethoven's fifth symphony and Brahms' B flat concerto, two of the most inspired compositions in all the musical literature.

Conductor Damrosch gave a clean cut, devotional, and well executed reading of the symphony and it received a warm response from the audience.

Pianist Rubinstein threw himself heart and soul into his part of the concerto. He did not coddle and caress the work, but rather he communed with it in a virile, masculine, earnest manner. The keynote of his reading was temperamental intellectuality, even though the term sounds somewhat paradoxical. Rubinstein has the true musical instinct and the proper sense of artistic proportion. And also he possesses a technique that allows him to give his interpretative ideas full sway. He made every movement of the concerto interesting. The listeners realized the significance of the artist's presentation and gave unstintingly of

Musicianship of a high order rules over all, however, with Rachmaninoff, and it is a serene treat for a discerning concertgoer to observe the beauty of form and treatment and the unerring authoritativeness with which this splendid piano artist handles all his musical material.

Rachmaninoff played his own piquant and brilliant "Etudes Tableaux," his imaginative and well made variations on a Chopin theme, Scriabin's somewhat turgid and indefinite sonata-fantasia, a group of the same composer's effective preludes and etudes, and Medtner's "Tragedy Fragment" and his three very melodious and sensitively written "Fairy Tales." The reception of everything Rachmaninoff did was nothing less than frenetic, and with his usual grave amiability the player responded with bows galore and welcome encores in plenty.

Sasha Votichenko, Composer and Tympanon Virtuoso

Sasha Votichenko, composer and sole exponent of the tympanon, assisted by Count Ilya Tolstoy, Eva Gauthier and the Russian Symphony Orchestra, Modest Altschuler, conductor, gave a concert in the Maxine Elliott Theater, New York, on Sunday evening, February 23, before a very large and ultra fashionable audience. The stage contained several objects of art from the museum studio of Mr. Votichenko, which lent an air of novelty to the setting.

The concert opened with an address by Count Ilya Tolstoy, whose subject was "The Significance of Music in Russian Life." Three orchestral numbers followed; the first, "Hymn of Free Poland," by Votichenko, was performed for the first time and conducted by the composer. Glinka's overture from "Russian and Lyndmila" and "Easter Time in Little Russia," Votichenko, were the other numbers which constituted the first group. In addition to this the orchestra gave "Berceuse" and "Dance of the Gnomes," Ilyinski, as well as "Marche Heroique," by Votichenko.

Nine of Mr. Votichenko's compositions were featured on the program, all being works depicting triumph and appropriate at the present time with peace so near; this lent a patriotic color to the concert and produced an unusual interest among the audience. Mr. Altschuler led his men skilfully throughout the orchestral numbers.

Sasha Votichenko played three groups of solos on the tympanon, all his own compositions—"Bells of Freedom," "Rhapsodie Russe," "Vielles Melodies Francaise," "Les Cloches de Rheims," "Rhapsodie Celtique" and "Danses Cosaques."

Mr. Votichenko, who enjoys the distinction of being the sole exponent of the tympanon, an instrument which was in great favor at the court of King Louis XIV, rendered his solos with much fire and enthusiasm. He is a temperamental performer who possesses the ability to portray his numbers realistically. After the first group, he was warmly applauded and recalled many times; the same condition

FREDRIC FRADKIN SCORES NOTABLE SUCCESS AS SOLOIST WITH THE BOSTON SYMPHONY

Reveals Art in Original Interpretation of Mendelssohn Concerto—Warmly Recalled by Enthusiastic Hearers—Music Publishers Condemn Overproduction of Popular Songs—Local Artists Busy in Many Concerts in Many Cities

Boston, Mass., February 23, 1919.

Fredric Fradkin, the popular new concertmaster of the Boston Symphony Orchestra, duplicated the great successes which attended his performances as soloist with the orchestra on its last Southern trip, when he appeared for the first time in Symphony Hall as "assisting artist" with the Boston orchestra, Friday afternoon and Saturday evening, February 14 and 15, the vehicle for his admirable abilities being Mendelssohn's concerto for violin. The same tone, skill and vitality which characterized Mr. Fradkin's solo work as concertmaster of the Ballet Russe Orchestra were recalled in his original, spirited and altogether enjoyable performance of Mendelssohn's songful composition. He played the hackneyed concerto as though it were a new and fresh work—infusing into the tuneful allegro appassionato a new vitality that was engendered by the unusually rapid tempo at which he happily played it, the warmth and fullness of his tone, splendid sense of rhythm and excellent phrasing; not transforming the exquisitely tempered song of the andante into sickly sentimentalism; interpreting the animated music of the finale with rare emotional intuition, technical facility and generally according to the traditional spirit of Mendelssohnian grace, lightness and charm. The enthusiastic appreciation of Mr. Fradkin's hearers was richly deserved, and he was rewarded with numerous recalls. The patrons of the Boston Symphony Orchestra are indeed fortunate that this sterling artist has been retained by the management for at least two more years.

Berlioz's spirited overture, "Roman Carnival," and three French compositions, relatively unfamiliar, filled the balance of the program. The first of the pieces was the mystical and sensuous suite for orchestra drawn by César Franck from his symphonic poem, "Psyche." The other pieces were the introduction to the second act of Chabrier's opera, "Gwendoline," and a suite of episodic music composed by Faure for a Parisian version of "The Merchant of Venice," written by the playwright, Haraucourt. The suite comprises six short numbers, of which two are tenor solo parts, and for the most part sweet, light, pleasurable music.

The soloist on this occasion was the reliable and pleasing Arthur Hackett. He sang the "Chanson" and "Madrigal" beautifully, revealing his splendid voice and skill to good advantage, the audience responding with warm applause. It was an unusually interesting, well coordinated and contrasted program, and Mr. Rabaud and his excellent orchestra were heartily applauded.

McCormack Concerts

John McCormack, tenor, was heard in three recitals this week in Symphony Hall—Sunday afternoon, February 16; Friday evening, February 21, and Sunday afternoon, February 23.

Flonzaleys Play Loeffler Quartet

Probably the largest audience that ever gathered to hear a concert of chamber music in Boston filled Jordan Hall, Thursday evening, February 20, to hear the first performance in Boston of a new quartet by this city's distinguished composer, Charles Martin Loeffler, "Music for Four Stringed Instruments," in E minor (Ms.), dedicated "To the memory of Victor Chapman," a member of the Franco-American corps, who was killed at Verdun June 23, 1916, and fell within the German lines. Of additional interest was the fact that Mr. Chapman was well

known in Boston, a Harvard graduate in 1913, after which he went to Paris for further study.

There are passages of exquisite beauty in the work, reviewed in last week's *MUSICAL COURIER*, and it will undoubtedly be heard again. Mr. Loeffler, who was present, received an enthusiastic reception from the large audience. The other numbers of the program were a dull serenade by the lamented French composer, Magnard, and Schubert's familiar and exquisitely melodious quartet in D minor, with the variations upon his song, "Death and the Maiden." The ever-enjoyable Flonzaleys outdid themselves and were recalled many times.

Evelyn Jeane in Demand as Soloist

That Evelyn Jeane, the gifted soprano soloist of the New Old South Church, is in constant demand as a soloist for musical events in New England is indicated by the numerous engagements which she has already filled. Last week Miss Jeane appeared three times as



EVELYN JEANE,
Soprano.

soloist: February 11, annual concert of the New Old South Choir; February 12, Copley-Plaza Hotel, under auspices of the Traffic Club, and February 14, at the Malden Musical Club, Malden, Mass.

The Music Lovers' Club has engaged Miss Jeane to sing the soprano part in its forthcoming production of Liza Lehmann's beautiful cycle, "In a Persian Garden," Monday, March 3, in Steinert Hall, together with Katherine Riker, contralto; Otto Lewis, tenor, and William Gustafson, Jr., bass. Miss Jeane and Mr. Gustafson are both coaching with Willard Flint, the well known vocal instructor and coach. The demand for Miss Jeane's appearance in recital is due to the three principal elements in her musicianship—voice, skill and interpretation. Her voice is high and of more than ordinary flexibility, with a brilliant quality but hardly lacking in warmth, and is supported by clear diction in whatever language she sings, and intelligent interpretation in songs requiring emotional insight. Her repertoire is extensive, including operatic arias, oratorio numbers, art and folk songs.

Marion Chapin, Raymond Havens and Sylvain Noack Give Concert

Marion Chapin, soprano, who won a notable success at the Springfield Festival last spring; Raymond Havens, pianist, and Sylvain Noack, assistant concertmaster of the Boston Symphony Orchestra, shared the program of the annual musicale of the Brockton Woman's Club, Monday afternoon, February 17, at Pythian Temple, Brockton, Mass. The following press notices indicate that these sterling artists in their long program measured up in all respects to the fine reports of their music making wherever they have appeared:

The annual musicale attracted a large number of club members and proved an occasion of unusual merit. The delightful playing of Sylvain Noack added a full share to the enjoyment of the audience. Mr. Noack shows great ease and freedom in his playing and his tone is beautifully firm and rounded. His command of the violin as well as his ability to give pronounced expression to every phrase of the music was shown in every number. He responded to enthusiastic encores after both groups, Mrs. Chapin, in each of her selections, especially that of Alabiéff, disclosed a voice highly trained. She responded to an encore. Without doubt Raymond Havens proved one of the most talented pianists who has ever visited Brockton. In all his playing he showed a rare ability for interpretation and a remarkable delicacy of touch. Applause for his closing number was just as enthusiastic as that which rewarded his first, attesting to the appreciation of the large audience. Mr. Havens is one of the noted pianists of the day and is being received with pronounced favor everywhere. He responded to two encores.—Brockton Times.

Mr. Noack is an artist of unusual talent. His handling of the bow was remarkable. He held his audience spellbound. Mr.

Havens' playing showed a beautiful tone and great delicacy of touch. Warm applause greeted his numbers. Mrs. Chapin has a voice of wonderful sweetness and power, with fine range of tone and depth of expression. She was given an enthusiastic greeting.—Brockton Enterprise.

Felix Fox Having a Busy Season

Felix Fox, the eminent pianist who has long been regarded as an artist of unusual attainments, is this year having one of the busiest seasons of his significant career. He began the season with a splendid recital at the Harvard Musical Association, the program of typical Fox construction, including, as his programs always do, many



FELIX FOX,
Pianist.

novelties. Winchester, Fitchburg and Somerville and other New England cities were next visited by Mr. Fox, and his future engagements include an appearance at the Harvard Club of Boston.

Since his return from Europe some years ago Felix Fox has shaped for himself a very successful career both as concert pianist and coach. He is amply equipped technically, playing difficult passages with a certainty that is comforting. However, it is of greater importance to note that music means something more to this artist than mere mechanics, that he plays with rare musical intuition and keen intelligence, which result in pleasingly effective interpretations. Mr. Fox expresses the spirit of his music with an independence of thought that stamps him as a personality, and it is not surprising to those who have listened to him to learn of the relatively heavy booking for this season which his admirable performances have won for him.

Music Publishers Condemn Overproduction by Popular Song Writers

The annual meeting and dinner of the Boston Music Publishers' Association at the Parker House, Tuesday evening, February 18, 1919, furnished the occasion for an animated discussion of the overproduction of songs by American composers. Carl Engel, of the Boston Music Company, and William Arms Fisher, of the Oliver Ditson Company, scored the practise of popular composers who submit twenty or more songs which are accepted by publishers and placed on the market, although usually only one is of sufficient merit to warrant its being advanced as a worthy example of American music. President Banks M. Davidson, of the White-Smith Company,

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who presided for the last time, stated that the light ballad was popular because of its sentimentality, and asserted that the absence of German pieces from recital programs presented an opportunity to American composers to fill the void with songs of permanent rather than transitory value as an addition to the library of song literature. Clarence E. Hay, secretary of the Vocal Teachers' Club of Boston, declared that numerous songs are rejected by teachers because the accompaniment is too difficult for the average player, and Carl Engel reported as a menace to the legitimate writer and publisher the increasing activity of the "fake publisher" of popular songs. Mr. Engel also stated that overproduction could be corrected only by raising the standard of American compositions and startled some of his hearers by declaring that the Broadway composers—Berlin, Cohan, Kern, etc.—were geniuses and truly representative of American music.

Harry A. Crosby, of Arthur P. Schmidt Company, was chosen president for next year; James A. Smith, of Oliver Ditson Company, vice-president, and Walter Jacobs, of Walter Jacobs Company, secretary and treasurer. About forty members of the association were present.

Mme. Peroux-Williams Gives Interesting Program

Mme. Peroux-Williams, soprano, who has been heard at the symphony concerts in Cambridge and in various private entertainments in Boston, was heard in a recital Tuesday evening, February 18, in Jordan Hall. Bryceson Treharne was the accompanist. Her program included delightful old Italian airs by Scarlatti and Cesti; two French, "Chansons Anciennes"; an air by Rebel, a French composer of the first part of the eighteenth century; three numbers from Duparc; Koechlin's "Au Temps des Fees"; two pieces by Gretchaninoff; Moussourgsky's lively "Hopak" and six songs by John Alden Carpenter, all settings of verses by Tagore.

Although the interesting program promised much, the performance was disappointing because of the fact that Mme. Williams' work was obviously hampered by a cold. Her singing, however, showed this artist to be possessed of musical intelligence and interpretative ability. A fair audience applauded Mme. Williams' efforts.

Martha Baird Active as Pianist

Martha Baird, the talented pianist who was a winner of the Mason & Hamlin prize piano, for which Conservatory students compete annually, has made a very auspicious beginning as a concert pianist, and is making frequent appearances in recital. Recent dates included a joint recital with Laura Littlefield, the gifted soprano, at Auburn, Me., Friday, February 7, under the auspices of the Auburn Chamber of Commerce; another at the Impromptu Club, Hotel Tuileries, Boston, Wednesday, February 19, and a joint recital with Maria Conde, soprano, Thursday evening, February 20, at the Boston Art Club.

Miss Baird's interesting programs comprise numbers from the pens of Rameau, MacDowell, Chopin, Moszkowski, Debussy, Grainger, Liadow, Leschetizky, Defosse and Edward Burlingame Hill—a list calculated to tax the technical and interpretative resources of any pianist. Judging from the success that has attended Miss Baird's work it is clear that she has not been found wanting.

Boston Items

Laura Littlefield, soprano, who is having one of her busiest seasons, sang in Auburn, Me., recently in the "Second Winter Course Entertainment," and reports from that city indicate that Mrs. Littlefield's very enjoyable voice and skill were appreciated with the same enthusiasm that her art has inspired in other places. On this occasion Mrs. Littlefield sang the waltz song from "Romeo and Juliet" and pieces by Burleigh, Brockway, Cottenet and Gounod.

Marion Chapin, the charming soprano, Raymond Havens, popular pianist, and F. Thillois, violinist of the Boston Symphony Orchestra, were heard in concert Monday evening, February 10, in Plymouth, Mass. J. C.

The Man with Four Voices

Josef Rosenblatt's recent Chicago recital called forth from the press some curious opinions as regards the number of voices which are his. The Evening American credited him with four voices, namely, those of bass, baritone, tenor and soprano, while Mr. Moore, in the Daily Journal, thought he had three.

The consensus of opinion remains, however, that "the audience was the most enthusiastic gathered at a recital in several seasons" and that Mr. Rosenblatt with his remarkable voice "comes very near to working miracles with it."

Karleton Hackett, writing in the Post, said: "In upper ranges with the mezza voce he can do stunts which are simply astonishing. He has as clear and even a trill as you ever heard from any coloratura soprano, while the runs and turns with which he embroiders the music are about the last word of vocal technic. No tenor whom I have heard for many years has performed any such feats of virtuosity. He not only accomplished vocal marvels with ease but gave a most distinctive quality to the music. In the course of a fairly active attendance at concerts for many years, I have heard very little like it and never any such music done with the ease and mastery Mr. Rosenblatt has at his command."

Breeskin New York Recital Postponed

The recital of Elias Breeskin, Russian violinist, dated for March 4 at Carnegie Hall, has been postponed to a later date, which will be announced shortly. He will tour the Middle West later on, including Ann Arbor, Nashville, Kansas City, St. Paul, Chicago, Milwaukee and Canton.

Buffalo Hears Macbeth and Breeskin Together

Florence Macbeth, coloratura soprano of the Chicago Opera Association, and Elias Breeskin, violinist, gave a joint recital in Buffalo, February 24.

RARE WELCOME TO LUCY GATES IN HER OWN HOME TOWN



This photograph shows the banquet tendered Lucy Gates in Salt Lake City, during her recent visit there with the Trio de Lutece on January 31. The event took place on the roof garden of the Hotel Utah, and was tendered by the Musical Arts Society and the leading musicians of Salt Lake, the mayor of the city giving the address of welcome. Reading from left to right those at the main table are: Royal Dayns (president of the Musical Art Society), George D. Pyper, Paul Kefer, George Barrere, H. G. Whitney (toastmaster), Lucy Gates, Carlos Salzedo, General Richard W. Young, Mayor W. Mont Ferry.

Lucy Gates, the popular American soprano, now touring the country with the Trio De Lutece—composed of George Barrere, flutist; Salzedo, the harpist, and Kefer, the cellist, gave a concert in Salt Lake City on January 31. She originally hails from that musical center, and the Musical Arts Society and the leading musicians of the city united in not only making the concert an overwhelming success, but in giving her a banquet in advance; the latter was attended by seventy-five of Salt Lake City's leading citizens, as shown above. After addresses of welcome by Mayor Ferry and master of ceremonies H. G. Whitney, musical critic of the News, Miss Gates and Mr. Barrere responded on behalf of the artists.

The concert itself broke all records in the experience of the old historic Salt Lake Theater, where Miss Gates has appeared in opera in the past. All seats were sold out in advance, and then the stage had to be utilized, the performers rendering their program in a little circle between the footlights and the auditors on the platform. Miss

Gates was given an ovation after her several numbers, particularly her rendition of the difficult aria from "Le Coq d'Or," and in the numbers where Mr. Barrere played the flute obligato to her selections. The rare combination of the flute, harp and cello accompanying the singer, was a unique one, and aroused tremendous enthusiasm.

The renditions by the trio were also artistic gems, and they were recalled many times, three and four encores being accorded singer and players during the evening.

Henri Scott gave the second concert of the Musical Art Society at the theater. The fact that this concert came so closely after the concert of Lucy Gates and the Trio De Lutece no doubt had a damaging effect upon the attendance. However, if Mr. Scott faced only a fair sized audience, it was an appreciative one. The bass-baritone voice is one that does not loan itself readily to legato singing, but the artist did effective work throughout the varied program.

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MY DEAR MR. JONES—I must send you a line to let you know of the magnificent triumph scored by Van Vliet in his 'cello concert here, Thursday last.

In the several years in which we have conducted our series of Artist concerts, we have had no number that gave more universal satisfaction. There were several who to me had expressed a doubt whether or not a full evening of 'cello music might not become at least somewhat monotonous and uninteresting. At the close of the concert these same people were loudest in their acclaim.

He is, indeed, a consummate artist, superior, I truly believe, to any solo 'cellist in America today. I congratulate you on having him in the list of your artists, and feel sure that his ever increasing popularity will do much toward placing the 'cello in the high position it deserves among solo instruments. We hope some time to have him again. With best wishes,

Very sincerely yours,

DMS/ELD

(Signed) D. M. SWARTHOUT.

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THERE IS NO DEATH—THEY ALL SURVIVE

Lyric by Frederick W. Bentley

Music by F. Henri Klickmann

Andante moderato *con espressione* *p*

1. Where France's bleeding lil-ies gleam— By fallen
2. The Earth, the mo-ther of the flow'rs, Of all the

mf *p* *rall.* *ad lib.*

Piu mosso *a tempo* *f*

spire and char-nel stream, His bo-dy rests—within a grave;— He went to war,—and died to
corn and all the bow'rs, Takes back the husk,—but not the grain— That nurtures God—within the

colla voce *a tempo*

rall. *p* *a tempo*

save. The cross of wood that— marks his place Has paint-ed on its—
brain. The pow'r that tunes Cre-a-tion's whole Could sure-ly plan a—

rall. *p* *a tempo*

ad lib. *accel.* *rit.*

sa-ble face, By com-rade hand, in liv-ing white, A name that one may read by night.
last-ing soul; The one who gave the germ its might Could sure-ly breathe the germ of light.

colla voce *accel.* *rit.*

Refrain

a tempo

f *mp* *p*

There is no death. — They all sur - vive — And in an - oth - er es - sence thrive; — And somewhere

a tempo *f* *mp* *p*

mf

in — that boundless light — Are striving still for truth and right; — And somewhere in — that boundless

mf

1 *rit.* *Tempo lo*

light — Are striv - ing still for truth and right.

Tempo lo

rit. *mf* *p* *rall.*

2 *rit.* *f* *a tempo*

still for truth and right.

rit. *f* *a tempo* *calando* *p* *l.h.* *pp*

THE CINCINNATI SYMPHONY ORCHESTRA INVADES CHICAGO

Eugene Ysaye, Making Initial Appearance as Conductor, Given a Rousing Reception—Prominent Soloists in Concert

(Continued from page 5.)

and her noticeable progress at each new hearing speaks well for her as well as for her able mentor. Mildred Schooler disclosed talent in Mrs. H. H. A. Beach's "Menuet Italien," Arne Oldberg's "Badinage" and William Sherwood's "Exhilaration." Louis Bridge's work was admirable in Edward MacDowell's "Les Orientales" group. In the capable hands of Anna Daze, Ernest Schelling's "Suite Fantastique" received a fine rendition and proved of special interest. Miss Daze's is a big talent, which has been thoroughly developed by Mr. Knupfer and unquestionably she has a bright future. Walter Knupfer, at the second piano, showed himself an artist and an excellent support. Others appearing, but who were not heard by the reviewer, were Verness Fraser, who offered Edward Collins' "Four Waltzes," and Myrtle Peterson, who rendered two new numbers by John Alden Carpenter, "Little Indian" and "Little Dancer" and MacDowell's concert etude. In place of Grace Yorkson, indisposed, Vesta Murray Watkins, soprano, delighted with two groups of songs.

Cincinnati Symphony at Orchestra Hall

Orchestra Hall—the home of the Chicago Symphony Orchestra—was invaded this week by the Cincinnati Symphony Orchestra, with Eugene Ysaye, conductor, which came for a concert Tuesday evening under Wessels & Voegel's management. Although the Cincinnati Orches-

tra had been heard here some three years ago, its leader on this occasion had not previously appeared in Chicago in that capacity. Upon his first entrance on the stage, the audience gave Ysaye a rousing salvo, which he acknowledged with his orchestra standing, and then played "The Star Spangled Banner." Throughout the evening the auditors were enthused and inspired to a high degree, and the Cincinnati Orchestra's invasion here was a signal success for both conductor and orchestra. The orchestra was on its mettle and gave a fine account of itself during the course of the program. Ysaye began his program with an American composition, Henry K. Hadley's spirited and colorful overture, "In Bohemia," which was given with commendable sweep and energy. The symphony was César Franck's D minor—well known here—and while Ysaye played it with great care and serious attention, there were times when he and his men seemed not in perfect unison. After the intermission, Ysaye's "Exile" (a tone poem for string orchestra without basses) was done with fine effect and proved a worthy number deserving a place in the orchestral repertory. In the playing of Delibes' "Sylvia" suite the orchestra and conductor reached a high plane and provided perhaps the finest effort of the evening. Then Carlo Liten narrated two poems, "Carillon" and "Au Drapeau," while the orchestra played the beautiful and sympathetic musical settings written by Elgar. Mr. Liten's efforts were excellent and his dramatic force stirred his listeners to an enthusiasm which made necessary a repetition in part of the last, "Au Drapeau." Ysaye is a masterful conductor, who seeks no new effects but is satisfied to play the classics as they are written, and his presentations are traditional, noble, earnest and sincere. He is a strong guiding hand for the Cincinnati Orchestra.

Godowsky, Master Pianist

Superlative piano playing, such as Leopold Godowsky exhibited last Sunday afternoon at Cohan's Opera House, is but seldom heard even in these days of artistic excellence. Godowsky is indeed a supreme master of the keyboard, and many a lesson can be learned by listening to his playing, whether of a big sonata or a simple little waltz. There is little left to be said in regard to Godowsky's uncanny piano virtuosity that has not already been said. Nothing, in fact, need be added—everybody knows Godowsky and knows what Godowsky stands for in the artistic world. His program last Sunday was unusually interesting and well balanced, bringing out the different phases of his art. A ballad in form of variations on a Norwegian theme by Grieg opened the recital, following which came two Polish songs by Chopin, transcribed by Liszt. Four Chopin numbers made up his second group, which revealed Godowsky the Chopin player par excellence—one who brings out many hidden beauties unfound by other pianists. As encore Mendelssohn's "Spinning Song" was added. Numbers by Debussy, Rachmaninoff, MacDowell, Godowsky and Saint-Saëns were also offered. Godowsky comes back on March 2 for an entire Chopin recital at Kimball Hall under F. Wight Neumann. More Chicago pianists should attend and derive much benefit therefrom.

Seidel Scores at Orchestra Hall

Toscha Seidel's third Chicago recital this season added another huge success to this youthful violinist's fast increasing list. Nor is this success undeserved, for upon each new hearing Seidel discloses big strides in his art and

further development of his remarkable talent. The writer was able to hear only the latter part of his program, which included the Chopin-Kreisler "Mazurka," "La Chasse," Cartier-Kreisler: Sinding's "Old Melodies," and a Bazzini "La Ronde des Lutins." These were played with the exuberant temperament and fire, amazing technique, pure intonation and lovely, warm, vibrant tone which are salient points in Seidel's playing. He was loudly acclaimed by an audience which should have been larger than it was, and encores were the order of the day. L. T. Grunberg gave excellent support at the piano.

Walter Spry's Artist-Pupils Heard

Three artist-pupils from Walter Spry's piano class were presented in concert last Sunday afternoon at the Woods Theater before a large and enthusiastic audience. Mr. Spry is one of Chicago's best known pianists and pedagogues and the pupils heard on this occasion gave ample proof of his conscientious and thorough training. A very gifted pianist was introduced in Margaret Farr, who played the A minor concerto of Grieg with engaging tone, adequate technique, poise, refined style, and above all musical intelligence. Hers is a genuine talent, which has been carefully guided and developed under Mr. Spry's tutelage, and Miss Farr should go far in her art. She received well merited success at the hands of a delighted audience. Like Miss Farr, Ernestine Rood, who was the next participant, possesses excellent pianistic ability and gifts. Her interpretation of the romanza from the Chopin E minor concerto was refined, excellent and carefully thought out. Both students did their capable mentor proud and their success was his success. The young pianists were excellently supported by the Columbia School Orchestra, under Ludwig Becker's able direction. The program opened with a good reading of Weber's "Jubilee" overture. Israel Berger, a violin pupil of the Columbia School, also shared in the program, playing the Vieuxtemps E major concerto.

Georgiana Macpherson Entertains Wounded Soldiers

A large audience of soldiers, recovering from wounds received overseas, was entertained by Georgiana Macpherson, pianist, at Fort Sheridan last Sunday afternoon, February 9. Her program was most enthusiastically received by the delighted men and she was obliged to give several extra numbers. Miss Macpherson is continuing in Chicago her work in entertaining the men in service which she has carried on for the past year in the Southern cantonments, in conjunction with her regular recital work and teaching.

Richard Czerwonky's Activities

A violinist of whom Chicago is justly proud is Richard Czerwonky, who joined the musical ranks here only this season and whose success both in teaching and recital work has been distinct. Saturday, February 8, Mr. Czerwonky played an interesting program for the Sisters of the Religious Orders at Bush Conservatory. The following afternoon, Sunday, February 9, he played two groups of numbers at the second big concert given by the Illinois Athletic Club. Mr. Czerwonky speaks highly of a suite for two violins and piano by Edmond Severn, which he finds very interesting and worthy and which he, with Elba Sundstrom, second violin, and Ruth Bradley, piano, played at the open house of the Bush Conservatory, Friday evening, January 31. As is well known, Mr. Czerwonky himself has written many compositions. Two of his most recent violin numbers—one a dance, which was played by the composer in his last New York and Chicago recitals; the other "Sadness"—have just been accepted for publication by the Carl Fischer Publishing Company of New York.

The Clarkes Busy

Edward Clarke, together with Earl Prael, pianist, and Malvia Neilsson, violinist, appeared at Magnolia (Ill.), Wednesday, February 12. Rachel Steinman Clarke appeared the same evening in concert at Cleveland, Ohio.

Chicago Musical College Items

The Recital Hall of the Chicago Musical College has lately been in great demand. On February 1 a program was given by students of Lauretta McInerney, of the School of Expression; students of Ethel Woodstock, of the same department, were heard in a recital, February 11; and the following evening the Preparatory Piano Department gave a concert. The children's piano department presented a studio recital, February 15, and Margaret Wilson, student of Karl Reckzeh, appeared in a piano recital the same evening.

The term examinations in the piano department of the college will be held next month. The senior diploma, graduating and post graduating and the first five grades of the preparatory department are scheduled for March 1. The seventh grade will be held March 6 and the sixth grade on the following day.

The Chicago Musical College concert given last Saturday morning in Ziegfeld Theater was presented by the following vocal students: Edith Lidd, Gladys Van Zandt, Isabelle Gannon, Amanda Herberlein, Pearl Scott, Olive Dobson Henkel, Alberta Biewer, Olga Kargau, Metz Butzer, Marie Gores and Gertrude Gibson. The following appeared in the two acts from Gounod's "Faust," which

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also was presented: Dr. Edward G. Urbanowicz, Lygia Zabrocki and Kennard Barradel.

Other American Conservatory Happenings

A program of piano concertos and arias will be given by advanced students of the American Conservatory on Saturday afternoon, February 22, at Kimball Hall, with accompaniment of the students' orchestra under the direction of Herbert Butler. The numbers played will be movements from the Chopin E minor, Schumann A minor and the Moszkowski concertos, played by Helen Campbell, Anna Stern and Virginia Cohen. Emily Roberts will play the "Fantaisie Triomphale," by Dubois, for the organ, and the Charnian Bricston, and June Hall will sing arias.

Leo Sowerby, the well known young composer and pianist, has arrived in Newport News en route from France, where he was engaged as bandmaster of the 332d Artillery.

Sidney Silber's Chicago Recital

Sidney Silber, pianist, will give a recital in Ziegfeld Theater, Wednesday morning, March 5, under the management of Carl D. Kinsey. He will close his program with a contemporary American group, including numbers by Walter Morse Rummel, Mrs. H. H. A. Beach, Francis Hendriks, Alexander MacFadyen and Preston Ware Orem.

Musical News Items

The Scaff Opera School gave a very unique pupils' recital, February 2, at Bjourgvins' Hall, to a large audience, combining the social with music, which included a rarely good banquet. The program was ambitious, concluding with a scene from "Cavalleria Rusticana." Helen Kollus, as Santuzza, sang the music delightfully; Sofie Stranden was a pleasing Lola; Signor Scaff was the Turiddu; Alice Pound proved a good accompanist and the following appeared with much credit in the concert numbers: Marvis Roma, Esther Mendelssohn, Charles Fricke, particularly Arthur Boe and Kathryn Walsh.

George Simons, tenor, a pupil of Theodore S. Bergey, who lately appeared with the Mendelssohn Club, is entitled to special mention in the number "Drink to Me Only with Thine Eyes," rendered delightfully with accompaniment of the club. John Chellman and Edna Dolmage, tenor and soprano, respectively, pupils of Theodore S. Bergey, appeared at Belmont Hall, Sunday, February 23, in a special program, with others, reflecting much credit on themselves as well as their instructor. JEANNETTE COX.

Olive Nevin—a "Jack of All Trades"

Olive Nevin has had opportunity the past two weeks to prove her versatility. First she was called upon, at an hour's notice, to substitute for Helene Kanders, in Butler, Pa. Miss Kanders had been suddenly stricken with an impossible throat and her manager, Frank Rudy, called upon Miss Nevin and her friend and running mate, Rosa Hamilton, to fill the engagement. These two delightful singers have been doing a good deal in duet programs this season. Mrs. Hamilton is the possessor of a rare contralto voice, and the two together make a remarkable combination. The large audience that awaited Miss Kanders was not informed of the change until Mr. Rudy appeared before the curtain. So the two singers had to please a disappointed audience; but they were well equal to the



ALMA GLUCK,
And her daughter, Maria Virginia, in the dining room of the private car "Pioneer."

test, and one and all expressed themselves as being more than satisfied. There had been no time for program printing, so the singers had to announce their own songs. This made the concert a delightfully informal one, a field in which Miss Nevin has proven herself a past master, being able to win an audience at the very start with her irrepressible humor. The papers the next day acclaimed the occasion as a rare musical treat from start to finish.

On her return home the soprano was confronted by the music committee of the historic old Methodist church in her home town, Sewickley, and urged to help them out as their soloist. So, again, on short notice, Miss Nevin donned the surplice and appeared in the choir loft, quite as much at home as though it had been prearranged. So mutual is the admiration between congregation and singer that she has promised to be their soloist until concert work makes it impossible to be regular. The church is one of the old landmarks of the unique little town, and generations of fathers and husbands and brothers have set their watches by the clock on the tower as they hurried to their morning trains. The ivy covered walls could tell many a romantic tale if they were granted the power of speech.

The third role Miss Nevin was called upon to play was to interpret Fay Foster's song, "The Americans Come!" on three important occasions. Many singers have had their names published as successfully singing this stirring song, but few have done more to spread its popularity than Olive Nevin. The first was to begin an illustrated lecture on the "Yanks in France," the second at a large banquet at the Schenley Hotel, and the third at a big convention. This was surely a role that is very easy for the singer to play after her never tiring activity in patriotic work.

Roxas Artist-Pupils Applauded

On Friday evening, February 14, at the meeting of the National Round Table, held in Washington Irving High School, New York, Regina Kahl, contralto, and Leon Carson, tenor, two artist-pupils of Emilio A. Roxas, were heard. Miss Kahl, who possesses a rich contralto voice, sang "Adoration," Roxas, and "By the Water of Minnetonka," by Lieurance, receiving well deserved applause and responding to an insistent encore. Mr. Carson made a very good impression with his excellent and well placed tenor voice, singing "Una furtiva lagrima," from "Elixir d'Amore," and "Mother, My Dear," Trehame, and as an encore gave "Dear Old Pal of Mine," Rice.

Although a pupil of Mr. Roxas only a comparatively short time, Mr. Carson already shows the result of this teacher's work and gives every promise of becoming a singer whose services will be in demand. Mr. Roxas accompanied the young artists and aided them materially in the successful rendition of their respective numbers.

Reed Miller Active in the West

Reed Miller, the well known tenor, has been singing in cities and towns of Colorado, Nebraska, Kansas, Oklahoma, Texas, Missouri, North Carolina and other States since January 6. Needless to say, he was very successful in all his appearances. Coming engagements will take him as far as Minneapolis, dates being as follows: New York recital, March 3; soloist with New York Symphony Society, March 13; a recital in Kenosha, Wis., March 28; soloist with Minneapolis Symphony Orchestra, March 30, and a recital for the Winnipeg Musical Club, April 5.

Marie Tiffany in Recital

Marie Tiffany, soprano of the Metropolitan Opera Company, gave a recital early this month at the Fifth Avenue Edison Shop, in which she was assisted by Mildred Turner Bianco at the piano. There was an audience which completely filled the auditorium and was very eager in expressing its appreciation of Miss Tiffany's work. She began with the Mozart aria, "Deh vieni non tardar," and she sang numbers by Massenet, Nevin, Godard, Quilter, Koehlin, Grieg, Handel and Taylor.

Thelma Given Praises Underwood Manuflex

The Underwood Manuflex, which is especially designed to cultivate and easily retain flexibility of the hands, has

proven valuable for all instrumentalists, whether concert artists, teachers or students, and several widely known artists use it and have testified to its merits. Thelma Given, the young Auer exponent, who scored such fine success as soloist last week with the Chicago Symphony Orchestra, speaks in highest praise of the Manuflex and recently sent the following letter of appreciation to Mr. Underwood:

My Dear Mr. Underwood:
I have been working with the Manuflex now for some time, and cannot praise it enough. It is wonderful to begin practice with the hands in perfect condition. I feel that I can devote more time to the musical instead of the purely technical part of playing. Your Manuflex is a real help to the artist and student, and I believe that every player should own one.
With sincere regards, (Signed) THELMA GIVEN.
New York, June 30, 1918.

Torpadié and Lifschey in Joint Recital

Greta Torpadié, soprano, and Samuel Lifschey, viola, are scheduled for a joint afternoon recital in Aeolian Hall, New York, March 24. This promises to be one of the unusual concerts of the season, for the artistic work of both these artists is well known. On the other hand, if memory serves correctly, this is the only viola recital ever offered New York.

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I must express to you the great pleasure you gave our school with your song program in the auditorium last night.

The pure quality of your tones, the excellent technique whether displayed in the aria from Madame Butterfly or the children's songs, the power and yet delicacy of tone, clearness of enunciation, all combined to give great delight to your hearers. One other striking characteristic that makes your singing delightful to the beholder as well as the hearer is your power to mirror the mood of your songs. Your whole personality seems a rapid expression of the message conveyed in the words and music. The fact that your songs are so refreshingly new and so varied in character gives an added charm to your program.

We shall long remember the pleasure your recital gave us.
Very sincerely yours,
(Signed) S. M. GREEN,
Superintendent,

Miss Ethelynde Smith,
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Wednesday Morning Choral Club (Oakland).
Saturday Club of Vacaville.
Sequoia Club (Eureka).
Half Hour Musicales, Palace of Fine Arts (Twice).
San Francisco Municipal Orchestra.
Chico Saturday Club.
Soros Club.

GALLI-CURCI DELIGHTS NEW YORKERS IN "CRISPINO E LA COMARE"

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Packs the Lexington for "Dinorah" and the Hippodrome for a Concert
—Francesca Peralta an Excellent Leonora—Miura's
Butterfly Again Charms**

"Crispino E La Comare," Monday, February 17

Campanini's company, with Galli-Curci as Annetta and Vittorio Trevisan in the title role, sang the opera of the brothers Ricci, "Crispino e la Comare," an opera which the Metropolitan Opera Company revived in New York only about a month ago. That Mme. Galli-Curci's interpretation of the role of Annetta was appreciated by the audience was evident by their applause and the numerous recalls she was obliged to respond to. Vittorio Trevisan gave the role of the cobbler the touch of humor and comedy needed to make it effective. Stracciari as Fabrizio was in excellent voice. This was the occasion of the debut of William Rogerson. The role of the Count del Fiore gave him little



GALLI-CURCI,
As Annetta in "Crispino."

opportunity, but he made the best of it and was well received. Arimondi was Mirabolano, Nicolay was Don Asdrubale di Caparotto. Campanini conducted.

"Werther," Tuesday, February 18

Massenet's gently lyrical opera, founded on Goethe's novel, has much facile music and not enough red blooded moments of action, but nevertheless it is a pleasing score and one that should receive occasional hearings.

John O'Sullivan did a practically perfect piece of work as Werther. In the first place, he has the chevaleresque figure and romantic appearance and manner necessary for the ideal embodiment of the lovesick hero. In the second place, O'Sullivan is the possessor of a voice whose quality reaches the heart, and he has learned how to make his tones take on the color he desires for all shades of emotional expression. He masters French diction and French delivery in truly striking degree. The audience liked the tenor so much that they overwhelmed him with noisy proof of their favor.

Irene Pavlovskaya was the Charlotte whose pale affection drives Werther to despair, and the young artist played and sang the part with delicacy and charm. She rose to the necessary climaxes with vocal power, and at all times phrased and shaded with expert ease. Gustave Huberdeau, as the Bailiff, was in evidence with well directed voice and histrionism. Alfred Maguenat, the baritone Albert, always satisfies the connoisseur of operatic art. Maguenat understands the value of control and contrast and he applies them with wonderful results. The present writer is looking forward with keen anticipation to the renewal of the Maguenat version of Pellas this evening, February 27. Octave Dua and Deside Deirere gave minor roles. Under Louis Hasselmans the orchestra acquitted itself commendably.

"Thais," Wednesday, February 19

What is there new to be said about Mary Garden's Thais? Nothing. It has been known here for many years and has changed little. Perhaps she writhes a trifle more on the couch than she used to when the ecstasy of conversation overtakes her, but in general it is the same fascinating study as it always has been. In good voice she was not. Baklanoff is an Athanael as impressive in song and action as he is in appearance, which is saying a good deal. The big Russian baritone was a tower of strength to the performance. That gay young spark Nicias was

adequately done by John O'Sullivan, although it is a thankless role at the best. Huberdeau was Palemon. The parts of the lady valets for Athanael were prettily sung by the Misses Pavloska and Alma Peterson, while Louise Berat was a superior mother superior in the last act. Campanini himself conducted and got special applause for himself at every opportunity that the orchestra had to display its ability—for instance, after the symphony which follows the chamber scene. Gregor Skolnik, the concertmaster, played the "Meditation" with most agreeable tone and was heartily applauded.

"Dinorah," Friday, February 21

Mme. Galli-Curci, in the role in which she effected her New York debut last year, repeated her charming and brilliant performance and again won ovations for her delicacy and vocal ease in the famous "Shadow Song" and for the appeal and finish of her singing generally and the refinement and tender grace of her acting.

Giacomo Rimini, that temperamental and resonant artist who seems to have a limitless repertory and is master of every style of operatic role within the scope of the baritone domain, also duplicated the rousing success he won here in "Dinorah" last winter. From the Hermann of "Loreley," a modern declamatory part, to the Hoel of "Dinorah," a role written in the typical old-fashioned operatic manner of Meyerbeer, is indeed a far cry, but Rimini accomplished the transition with facile command. His Hermann was in some senses the outstanding feature of "Loreley," for he put intense fervor into his impersonation and sang with deep feeling and fine regard for tonal values. In "Dinorah" his sonorous organ is particularly well suited, and while he was generous in giving its volume full sway he never for a moment forgot the tenets of bel canto and always made mellifluousness his main purpose. He is an opera singer whose presence in the cast means a large element of authority and propulsiveness. He is a strong asset for the Chicago troupe.

Carolina Lazzari, another singer whose New York reputation began in "Dinorah," showed that her brilliant debut of last winter was no flash in the pan. Her lovely voice made a deep impression last Thursday and her big aria received enthusiastic plaudits. Octave Dua, as Corentino, scored a comedy hit and sang effectively. Virgilio Lazzari did his little bit excellently. Lodovico Oliviero and Margery Maxwell made up the balance of the cast.

Campanini conducted and that meant an extra joy for the discriminative music lover. The maestro displayed all his wonted mastery, polish, and imaginativeness. The long opening overture was omitted but found a better place between the first and second acts.

"Carmen," Friday, February 21

Mary Garden is not the best Carmen in the world, nor is she the worst. She puts many interesting moments of action to her credit in the role, but she does not succeed in getting melting warmth or even the semblance of passion into the singing portions of her presentment. A Carmen must not overact with her hips and yet should be free from the tyranny of an all too pervasive mentality. Somewhere between those two extremes lies the correct stage version of the Merimee-Bizet heroine, most fascinating of her kind.

Charles Fontaine was an admirable Don Jose, vital, ardent, effective. He portrayed with intelligent art the transition from the harmless, slow thinking sergeant to the glowing lover, roused by sensuality, and as fierce as a tiger in the protection of that which he had marked for his own. His singing had body, quality and emotional appropriateness. His "Flower Song" was a masterpiece of diction, delivery and sentiment. Gustave Huberdeau shone in his slight part as Zuniga. Alma Peterson and Irene Pavlovskaya were the tuneful gypsy pair who enlivened the proceedings in the second and third acts, while Constantin Nicolay and Octave Dua made a really comic pair as the smugglers. Their share in the famous Act II quintet helped largely in the success of that number. Myrna Sharlow was a pretty and lyrically pleasing Micaela.

To Georges Baklanoff should go a separate paragraph for his cleverly conceived and keenly conveyed Escamillo.

The great baritone adapted himself to the difficult "Toreador" song with a success all too rarely achieved by others in the role. In appearance Baklanoff was, of course, a virile and commanding figure.

The conductor was Marcel Charlier, and he did very well in every detail.

"Madame Butterfly," Saturday, February 22 (Matinee)

A third performance of "Madame Butterfly," with that delightful Tamaki Miura in the title role, was given at the Lexington Theater on the afternoon of Washington's Birthday to a sold out house. Mme. Miura again scored and Forrest Lamont received his share of the honors. Others in the cast included Auguste Bouilliez, Vittorio Trevisan, Deside Deirere, Constantin Nicolay and Irene Pavloska.

"Il Trovatore," Saturday, February 22 (Evening)

A large and enthusiastic audience greeted Verdi's "Il Trovatore" on Saturday evening, February 22. Francesca Peralta, as Leonora, with Emma Noe as her attendant, and Marie Claasens as the wandering gypsy, were in excellent voice and portrayed their roles splendidly. Alessandro Dolci in the role of Manrico displayed a superb voice which won him a large share of the evening's commendations. He responded to numerous curtain calls. Giacomo Rimini's rendition of the character of the Count of Luna was excellent and the part was portrayed with ease and dignity. The choruses were harmonious in voice and action. The other members of the cast were Virgilio Lazzari as Ferrando, Octave Dua as Ruis, B. Landesman as an old gypsy and Giuseppe Minerva as a messenger. Sturani was at the conductor's desk.

Sunday Evening Concert, February 23

An audience of over five thousand greeted Amelita Galli-Curci at the fourth and last of the Sunday evening Cleofonte Campanini concerts, with the Chicago Orchestra, at the Hippodrome. The box office of the vast auditorium was closed before the beginning of the performance as the house had been sold to capacity hours before. The bell song from "Lakme" and the mad scene from "Lucia" were among Mme. Galli-Curci's numbers and in addition, toward the middle of the program, she sang a group of songs, "The Lass with the Delicate Air" (Arne), "Si Mes Vers" (Hahn), "Bourbonaise," from "Manon Lescaut" (Auber). Homer Samuels accompanied her at the piano. She was warmly and noisily received by the vast audience, who insisted that she sing many encores. Campanini conducted Verdi's "Forza del Destino," after which he responded with two short encores. Sturani led the orchestra in the overture "Le Maschere," by Mascagni, and Louis Hasselmans conducted a Charpentier group, "Impressions of Italy."

Percy Grainger Conducts in Boston

As the official "Welcome Home" to the men from overseas of the New England Division by the city of Boston, the War Camp Community Service, co-operating with the Chamber of Commerce, arranged a big international music festival, which was held in Mechanics' Hall, February 21 and 22. Percy Grainger conducted an orchestra of eighty musicians, called the Festival Orchestra, in compositions of his own. Other numbers consisted of choruses by the International Chorus of 1,000 voices, and Yvonne De Tréville, soprano.

Cadman's Songs Featured in Toronto

The Barnaby Nelson Studios (Toronto, Canada) gave an American composers' program on February 17. Among the songs by representative American composers were "I Hear a Thrush at Eve," "Call Me No More," by Charles Wakefield Cadman, and "The Call of the Trail," by Fay Foster.



"CRISPINO" AT THE LEXINGTON.

Galli-Curci as Annetta, Trevisan as Crispino, Stracciari as Fabrizio.

WERRENATH DEBUT THE FEATURE OF THE WEEK AT THE METROPOLITAN

Young American Baritone Proves a Most Acceptable Silvio—Barrientos and Hackett Stars of a Fine "Barber" Performance—Victoria Boshko Guest Soloist at Sunday Concert—Rosa Ponselle as a Concert Singer

"La Bohème," Monday, February 17

On Monday evening of last week Frances Alda appeared at the Metropolitan in one of her best roles—Mimi—in Puccini's "La Bohème." It was by no means Mme. Alda's first appearance in the role as she has sung it, to the delight of many a packed audience, numerous times and yet her portrayal of the character always arouses interest anew. Her vocal contribution was all that it should have been—a rich, clear and thrilling tone was constantly in play, except where the score called for a more subdued and appealing quality, such as in the death scene. There Mme. Alda's acting and singing was most impressive and she at once displayed her ability to convey the different moods of the character. She was warmly received.

Giulio Crimi was a full voiced Rodolfo and acted well, while Scotti and de Seguro were heard in their old roles of Marcello and Colline. Didur was the Schaunard and Margaret Romaine the Musetta. Papi conducted.

"Pagliacci" and "Petrushka," Wednesday, February 19

On Wednesday evening, February 19, Reinald Werrenrath, the American baritone, made his first appearance at the Metropolitan, singing the small part of Silvio in "Pagliacci." This, by the way, was due to Mr. Werrenrath's own personal choice and not to the management, which proposed Amouso to him for his debut. Mr. Werrenrath showed his cleverness by choosing the smaller role, which gave him an excellent opportunity to display his splendid voice and his ability as a singer without requiring him to do much acting, at which he has had no experience. Let it be said right here, however, that, as far as one could judge from the single scene, Mr. Werrenrath may not be afraid to trust himself as an actor. What little he had to do was quite up to the average standard of operatic acting. And as a singer, he fully came up to the high expectations of him raised by knowledge of his ability in recital and concert. It was a real treat to hear two American singers of such ability and intelligence as Miss Easton and Mr. Werrenrath singing the fine duet which is theirs, a duet spoiled nine times out of ten by the fact that the third or fourth extra baritone is generally cast for Silvio—shades of Tegani, who used to maltreat it at the Metropolitan! Mr. Werrenrath's voice reached every portion of the great house, though he wisely refrained from forcing, something that practically all Metropolitan debutants—and many veterans of the house, too—are guilty of. And his diction (as was that of Miss Easton) was exquisite. Why is it that some of the American artists at the Metropolitan—Hackett, Miss Easton and Werrenrath, for instance—sing in Italian far more cleanly than the Italians themselves? For the same reason, probably, that the best English enunciation in "Oberon" is that of Mme. Delaunois, a Frenchwoman.

The audience was extremely cordial to Mr. Werrenrath, greeting him with a round of applause on his entrance and calling him out with the other artists several times at the close of the act. The audience certainly wanted to have him take one curtain call alone, but he did not do so. The performance was excellent throughout, with Florence Easton as Nedda and Luigi Montesanto as Tonio, one of his best roles, and one in which the prologue invariably brings him a storm of applause for his sturdy singing. Florence Easton is so invariably good that she, perhaps, often escapes the praise that is her due. There is no better singing actress at the Metropolitan, let her undertake what role she may. Moranzoni conducted.

"Cavalleria" and "Coq d'Or," Thursday, February 20

Thursday evening, February 20, at the Metropolitan, for the first time brought "Cavalleria Rusticana" and "Le Coq d'Or" both together for a double bill. Claude Muzio was the Santuzza in the former, giving the same vital picture of the Sicilian peasant girl as in her first appearance in the role recently—an exceedingly vivid characterization. Hipolito Lazaro sang and acted Turiddu with much spirit, and Montesanto, taking the place of Chalmers at short notice, was effective. Flora Perini sang Lola, Marie Mattfeld was Lucia and Moranzoni conducted. "Le Coq d'Or" was sung by Maria Barrientos, Adamo Didur, Kathleen Howard and Rafael Diaz, and danced by Rosina Galli, Adolph Bolm, Queenie Smith and Giuseppe Bonfiglio. Monteux conducted.

"Carmen," Friday, February 21

A special matinee of "Carmen," with a familiar cast, was witnessed by a capacity house. Margaret Romaine for the first time sang Micaela. Geraldine Farrar gave an excellent performance of the title role, while Giovanni Martinelli as Don Jose, and Clarence Whitehill as Escamillo, were in good voice and well received. Others in the cast were Lenora Sparkes as Frasquita, Flora Perini as Mercedes, Paolo Ananian as Dancaire, Angelo Bada as Remendado, Andres de Seguro as Zuniga and Carl Schlegel as Morales. Monteux conducted.

"Le Prophète," Friday, February 21

Enrico Caruso again interested a large audience on Friday evening as Jean in Meyerbeer's "Le Prophète," a role in which the tenor has won much success. Claudia Muzio and Margarete Matzenauer as Bertha and Fides, respectively, contributed valuable support, both vocally and otherwise. The opera is, without doubt, one of the most compelling in the Metropolitan repertory; it always seems to arouse enthusiasm and the supporting cast, which included Diaz, Mardones, Rothier, Arden, Tiffany and Egner, is a good one and rounds out the performance. Bodanzky conducted.

"Aida," Saturday, February 22 (Evening)

Marie Rappold sang the title role in "Aida" with sweet voice, brilliantly withal, and much abandon in her acting. She received many curtain calls. Margarete Matzenauer was the Amneris, her tone voluminous, her acting excellent. Vera Curtis sang the Priestess well, and Montesanto was in place of Thomas Chalmers, whose name appeared on the bill. His splendid baritone voice and appearance made a hit, and served to fix his name still more firmly in the minds of opera goers. Giulio Rossi, Giulio Crimi, Adamo Didur and Giordano Paltrinieri completed the cast, with Crimi's Radames standing out through his fine voice and vivid acting. The chorus deserves praise, the men's voices were finely balanced, the women, too, sharing in the effective ensemble singing. The ballet was characteristic, Queenie Smith appearing as the solo dancer. The scenery was the one perfect thing of the opera, the Nile cascades a marvel of illusion. Roberto Moranzoni conducted with firm grip, and there was a record house.

"Il Barbiere di Siviglia," Saturday,

February 22 (Matinee)

The popular Rossini opera was the attraction at the Metropolitan Opera House on Saturday afternoon, February 22. A large audience heard Charles Hackett and Maria Barrientos (the latter for the first time this season) in the roles of the Count of Almaviva and Rosina, with Giuseppe de Luca as Figaro and José Mardones as Basilio.

The performance, which was conducted by Papi, was a splendid one, the vocalism of the principal characters being up to the usual standard.

Sunday Evening Concert, February 23

Really fine conducting is that being displayed by Richard Hageman at the Sunday evening Metropolitan concerts, for despite difficulties, he has his forces under excellent control and is achieving splendid results. Last Sunday's program opened with a creditable performance of Rossini's overture to "William Tell," and the other orchestral numbers consisted of three Russian fairy tales by Liadov.

To judge by the applause which greeted Jose Mardones' singing of the invocation from "Robert le Diable" and "Piff Paff," from "Les Huguenots," he was an adequate substitute for Luigi Montesanto, who had been announced for the concerts of February 16 and 23, but who did not appear on either occasion owing to indisposition. Rosa Ponselle sang "O Cieli azzurri," from "Aida," and "Un Bel di," from "Madame Butterfly," and as an encore gave a truly beautiful rendition of Tosti's "Goodbye," thus adding new laurels to her successful first season at the Metropolitan. Last, but by no means least, was the third soloist, Victoria Boshko, pianist, who played the Liszt E flat concerto with the orchestra, and also gave very effective renditions of several shorter pieces. Miss Boshko displayed clean cut technic and interpretative ability, and the good sized audience greeted each of her selections with genuinely hearty applause.

"ONLY ONE RAVINIA"

The arrival of Louis Eckstein in New York on March 3 for a period of two or three weeks in his New York offices in the Aeolian Hall Building in the interest of summer opera at Ravinia, brings to memory what Elmore Elliott Peake, the eminent author, wrote of Ravinia in the Chicago Evening Post. Those who have been there, artists and music lovers alike, will read it with keen interest and recall thereby pleasant memories of the past.

Already the Chicago Symphony Orchestra, called by the Chicago Tribune the "First Orchestra," has been engaged for the coming season, and further plans for the season are being prepared that will overshadow even the season of 1918. Mr. Peake wrote:

For Ravinia is—well, just Ravinia. Sweet and deliquescent in name and nature. She is sui generis. She is the only one of her kind. Her lovers gather like guests at the beautiful country estate of a friend—slowly, leisurely, with many pauses in bosky alleys of shrubbery, leafy lanes and umbrageous nooks. They enter the low, brown stained pavilion, which snuggles in the greenery as unobtrusively as a dryad's bower. The light from the swaying Japanese lanterns is as soft as the phosphorescent glow of a firefly's torch. When they are snuffed, and voices are hushed, a lovely vista suddenly opens on either hand, where the jutting headlands of foliage, silvered by the early moon, are blocked like granite against the dying azure of the sky.

The Chicago Symphony Orchestra begins its overture. The leaves, kissed by winds from Michigan's cool lips, lie a murmurous accompaniment. A great moth—pale empress of the night—flutters soundlessly through the zone of radiance from the footlights. When the music sinks momentarily, the nocturnal insect chorus rises into audibility—the tiny fiddles of the katydids, the fairy sleighbell chorus of the snowy tree crickets. A whippoorwill mourns from afar. Vagrant perfumes of the woodland night steal into the grotto-like inclosure. Then the curtains part and the silver throats of the Metropolitan singers burst into their familiar and beloved strains.

We know the singers to be artists of the highest merit—world's artists, it may be stated. We have seen them in their winter homes. But how different in this enchanted spot! One half suspects them to be nymphs and fauns from the dusky coverts outside, pranked out in the velvets and silks of human vestments. One trembles lest something unhappily break the spell and they vanish, amid eerie laughter over their pretty mischief. This is Ravinia's supreme achievement—the blending of art and nature, the transplanting of these great exponents of music from their natural, urban home to a sylvan setting. It is this that has caused many an opera devotee to exclaim: "There is only one Ravinia!"

It is for this unique service that Chicago owes Louis Eckstein a debt of gratitude. For money alone—albeit money is required, and plenty of it—will not tempt these gifted songbirds of the world to spill their melody in summer opera. Art is a jealous mistress in more senses than one. Her devotees may not worship at unhallowed shrines; and Ravinia's artistic achievement, her establishment of a standard of excellence which now serves as a national criterion, is the bait with which Mr. Eckstein attracts his avian rarities. Plenty of work, it may be added, goes with it. Thus



Photo by Fairchild, New York.

VERA JANACOPULOS,

A most ingratiating and gifted artist, who will give her second song recital in Aeolian Hall, New York, on Saturday evening, March 22. Mme. Janacopulos' tour with the Russian Symphony Orchestra has been unusually successful, and another success was that achieved by the artist when she appeared as one of the soloists at a recent Hippodrome concert. Vera Janacopulos, as H. T. Finck remarked in the columns of the New York Evening Post, is a long name, but one which will soon become familiar enough.

Ravinia has become a breathing place of the soul, a delectable mountain top for the spirit, a refuge for a season from the jangling struggles, competitions and ostentations of life. Long live Ravinia!

Soder-Hueck to Entertain Again

Sunday, March 2, at three o'clock, another studio musicale will be held at the Metropolitan Opera House studios, 1425 Broadway, to give the many friends and admirers of Ada Soder-Hueck, the vocal teacher, and her artist-pupils an opportunity to drop in and greet them. These musicales will continue regularly the first Sunday of each month.

Three Stars at Fifth Mozart Musicales

The fifth musicale of the New York Mozart Society, Mrs. Noble McConnell, president, will be held in the northeast ballroom of the Hotel Astor, Saturday afternoon, March 1. The artists appearing on this occasion are Kathryn Lee, soprano; Cyrena Van Gordon, mezzo-contralto, of the Chicago Opera Association, and Winston Wilkinson, violinist.

CHARLES HART TENOR

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MUSIC FOR THE PEOPLE

(Eighth Instalment)

By CHARLES D. ISAACSON

(Continued from last week.)

But with or without the dealers, with or without the other teachers and artists, you can go on alone, if you have the inclination and the vision to explore the Larger Field. No matter if you are the busiest person in the profession, you can find time to do a little bit occasionally—be a missionary in your home city.

Why, everywhere you turn is an opportunity. Recently I showed you how the factories, the shops, the stores, provide the most admirable opportunity for reaching new people. Every club, every church, every Y. M. C. A., Y. W. C. A., Y. M. H. A., provides locales for activity. Every school, every moving picture house, every hospital, every asylum, prison, institution, eleemosynary, are wide roads to the new public.

Plenty of Ways to Reach the People

The farms are calling. The speaking stage is a vehicle. The fiction stories are a means. The civic authorities are to be tempted to help if you show them the political strings which might be tightened. There are the campfire girls and the boy scouts, and the soldiers' clubs. Would you believe it, there are the dentists? They have good and plenty reasons for helping. Today I received a letter from a trade paper published in the interest of soda fountain venders and owners—they want to know how to tie up music to more business. And because it will help to make more people interested in music, I'm going to write it—if we can line up the soda fountain individuals to making musical converts, I'll be happy.

Why, there are the art galleries. Divine places to spread

musical propaganda (getting the associated art lovers is good business). There are the phonographs and player pianos for aiding. Yes, indeed, at every corner is a sign post which says: "This way for the musical band wagon; wide open thoroughfare for the musical missionary." Why are these forces so easily tied up to the movement to bring music to the people?

Let me revert to my own experiences, and that will explain better than all the theory. I must not forget, and you must not let me forget, that I started out with this amazing statement:

Nothing will be set down in these columns which is not backed by an actual occurrence. I have discovered that in order to say anything worth while, it is necessary to point to the fact behind the statement. Theory won't do. We've had enough of that to last us for centuries. Improvements in the makeup of our music belong to another department and better authorities. Here we will deal with the psychology of expansion. If you don't believe some statement, call your question, and we will answer you by referring you to case X Y Z.

Increasing Demand for Concerts

When I started out to develop my propaganda in New York City, I organized a club of people who would tolerate the effort to show them why good music is really good. Through luck or the right ideas, this club came into being; we named it the Globe Music Club, because it was and is run under the auspices of the New York Globe (praise be to the editors of the Globe, far sighted, clear visioned men of ideals). The club prospered; it grew so fast that we moved and moved and finally could move nowhere else, because we had the largest auditorium in the city. Then I was forced into the position where I had to open new centers—go to the people themselves. Well, in order to run all the centers that I expected to operate in time (there are now forty-eight), I'd have a rent bill on my hands to stagger anybody. Necessity is the mother of invention, as the great poet has said. So in order to bring the ambitions into reality, we issued an offer to organizations of the city, to this effect: "If you want a concert for your people, we will send it to you, free of charge."

Organizations Anxious to Help

As time went on, we found that we had accidentally struck on the finest of all measures. The desire for the concerts came from those most interested in the welfare of a set of individuals. These interested executives realized the high ideals behind the movement, and appreciated the good which would come to their members, and were willing to work to make the concerts a success from the viewpoint of filling the auditorium.

So many organizations responded to the offer, and so many organizations became interested as the idea spread, that I have had to institute a system to take care of the centers. When a request for some concert is received, the executive is required to answer certain questions: Capacity of hall, average audience, kind of audience (give characteristics of people, nationality, if of one or more kinds, adults, children, etc.), kind of piano, will you print program, etc. (It is understood that all concerts will be absolutely free and that a forfeit will be paid if the mechanical arrangements are not taken care of.)

Finding Out the Importance of a Center

In this war we know exactly the importance of the center. We will not take a center where less than five hundred can be seated in the auditorium; we will not repeat concerts if the executives have not made a big furore in the neighborhood to bring out a capacity house; we will not give concerts unless a very good piano is assured.

Naturally every organization wants to be able to announce "concert entertainments" to its members and friends; it helps to keep them occupied; it brings new people to the center; it gives prestige to the organization. I am glad to arrange the concerts for the organization, because I have a ready made audience of a more or less characteristic type. I have a hall, a staff of floor workers, etc. The people are there for me to "preach to." As I

mentioned in a previous article, when I first approach my audience, I discover that out of, say, seven hundred people about three persons have been to the opera and fifteen or twenty have been to real concerts, whereas seven hundred have been to the moving pictures, seven hundred have been to vaudeville, four hundred have been to the legitimate theater, and as many as two hundred to the burlesque! My job is to turn more of that seven hundred into the total for opera and concert. And that is why I am glad to have the stage all set and the audience all placed for me; from that point on, my work is easy. Because I know how simple it is to interest the most ignorant of laymen, the least experienced of music listeners in good music, if they are shown the human, the story side of the art!

Interested Organizations in New York

Again I say, therefore, that everywhere you turn, there are fat, luscious opportunities for our propaganda. Wide open roads to the Larger Field. Listen to the organizations with whom I am working in New York: Arnold Toynbee House, 311 East Broadway, capacity 600; Bellevue Hospital, capacity 1,500; Armenian-Syrian Relief, Erasmus Hall High School and Port Richmond, S. I., capacity 3,000; Central Islip State Hospital, capacity 3,000; Fifty-seventh Street Y. M. C. A., capacity 750; E. S., 13 Essex street, capacity 500; Children's Aid Society, capacity 500; Colored Y. W. C. A., Brooklyn, capacity 600; E. S., 42 Hester street, capacity 600; Commercial High School, Brooklyn, capacity 2,000; P. S. 43, Bronx, capacity 750; Y. M. H. A. of Bath Beach, capacity 550; Bowery Y. M. C. A., capacity 500; Colgate Soap Company, capacity 2,000; DeWitt Clinton High School, capacity 2,300; East Side Y. M. C. A., capacity 500; Intermediate School No. 55, capacity 550; Hebrew Educational Society, capacity 650; New York Home for Aged, Blackwell's Island, capacity 3,000; Harlem Y. M. C. A., capacity 750; Liberty Community Center, capacity 700; Navy Y. M. C. A., capacity 600; Home for Aged and Infirm, capacity 500; E. S. 72, Manhattan, capacity 600; Allied Artists' Exhibition, capacity 600; Wanamaker Auditorium, capacity 1,200; Jewish Welfare Board (various centers), capacity 8,000; Colored Y. M. C. A., capacity 500; Brooklyn Civic Forum, capacity 1,100; E. S. 84, Brooklyn, capacity 1,100; Railroad Men's Y. M. C. A., capacity 500; P. S. No. 93, Brooklyn, capacity 1,000; New York State Prison, capacity 2,000; Y. M. H. A. of Borough Park, capacity 900; E. S. 103, capacity 600; P. S. 144, Brooklyn, capacity 500; New York Guild for Blind, capacity 500; Interborough shops, capacity 1,400; Y. M. H. A., Ninth street, Brooklyn, capacity 500; P. S. 147, Brooklyn, capacity 1,500; Temple of Gate of Hope, capacity 800; E. S. 150, Brooklyn, capacity 850; Marquette Club, capacity 550; Montefiore Home, capacity 500; University Settlement, capacity 500; R. Hoe & Co., capacity 1,000; P. S. 184, Manhattan, capacity 600; Young Folks' League, capacity 700, etc.

Concerts Free

I want you to notice that I insist that all concerts shall be free. I will not have the artists give their services to bring funds into this, that or the other treasury. If a benefit is to be given (I am talking outside of big national organizations such as the Red Cross), let the artists be paid for their services. The artists are working for music only, not for a private enterprise. The people must be given the idea without cost.

Many Requests for Concerts Refused

Naturally I am forced to refuse many requests; some because we haven't any open dates (some days there are two, three and four concerts); some because I feel we'd be duplicating our audience, some where the place isn't big enough, some where the officials do not sufficiently eager about the idea, some where the piano is no good and the officials won't replace it; some where the officials insist on charging admission or making a collection, etc. But in the main, the plan is working marvelously. Five hundred thousand people in this city are now being driven at, through our centers, that they may be sifted into the musical fold.

In East New York

Some centers are unusually excited. I mention one in particular. It is in East New York. It is called the Liberty Community Center; it seats about seven or eight hundred people, and two or three hundred are turned away every concert. The barber of the neighborhood, one Caruso, is the moving factor, along with the principal of the building (it is an evening school). Caruso, no relation to the tenor of the same name, talks every customer sick about the concerts, plasters his store windows with hand made signs, gets out the tickets himself, helps in organizing some of the other storekeepers, for instance Timman the drugist, to print a nice program, and generally keeps the whole neighborhood on tip toes. Caruso is so happy to realize that his neighborhood is waking up to music that he can't do enough. Already he has visions of a special concert hall in East New York, an opera house, and Lord knows what else. The music teachers of the vicinity, which has a population of close to 30,000 people, are beginning to feel an increase in business; so are the piano stores. Also I know for a fact that I had fifteen people from that one center come to me at a performance of the Society of American Singers and say, "Well, you see I'm getting started at the opera."

(To be continued next week.)

Francis Rogers in Massachusetts

Francis Rogers, baritone, was scheduled to give a song recital at St. Mark's School, Southboro, Mass., on February 23, and the following evening, February 24, an appearance was booked with Mrs. Rogers at the Milton Club, Milton, Mass.

CARL ENGEL



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ACROSS THE COUNTRY

Altoona, Pa.—Not content simply to have had the San Carlo Grand Opera Company, Createore, etc., Altoona will have during the month of March several concert stars of the first magnitude: Leo Ornstein, the pianist; the splendid contralto, Louise Homer; the brilliant tenor, Umberto Sorrentino; the noted baritone, Stracciari, and probably Amelita Galli-Curci. Last month Mme. Schumann-Heink and Heifetz, the violinist, appeared with enormous success. Mabel Garrison also is booked for March.

Boston, Mass.—(See letter on another page.)

Buffalo, N. Y.—Musical affairs of the past month included two piano recitals, the first by Leopold Godowsky in Elmwood Music Hall on January 21, and the second by Winifred Byrd in the auditorium of D'Youville College, February 12.—The Twentieth Century Club presented Grace Bonnar Williams, soprano, in recital on Thursday morning, January 23, when the singer revealed a fine style in the performance of her program.—One of the artistic treats of the season was the recital given by Jascha Heifetz before a capacity audience in Elmwood Music Hall, January 28. This was the violinist's second Buffalo appearance.—Alma Gluck sang to a capacity audience on February 11 in Elmwood Hall, when she was assisted by Signor Di Stephano, harpist, an excellent artist.—Lillian Hawley Gearhardt, pianist; Mabel Strock, soprano, with Harriet Morgan as accompanist, were the soloists at one of the recent Chromatic Club affairs. At another time the program was rendered by Harriet Rose, soprano; Alice Trott, accompanist, and Una Martin, pianist.

Burlington, Vt.—A production of "The Isle o' Smiles" was given on February 13 under the auspices of the Equal Franchise League, Mr. and Mrs. Louis Philbrook, of New York City, directing. Among those participating who scored genuine successes were Margaret Whittemore, Thomas B. Weaver, Alice Taylor Ferrin, Isabelle Young, Arthur F. Childs, Howard K. Leatherman, Herbert Duffee, Mildred Shattuck, and the chorus of 100, which appeared in many pretty dances and songs.—The St. Johnsbury Band has begun rehearsals for its summer season.—The Montpelier Music Club met recently at the home of Mrs. Perley Pitkin, the subject of the proceedings being "Life and Compositions of Saint-Saëns." Mrs. C. A. Lang, Mrs. F. J. Tabor, Marion Bickford, Mrs. E. W. Bruce, Mrs. W. L. Gray, Louis Baine and Perley Pitkin took part in the rendition of the program.—The Rutland Music Teachers' Association met at the home of Mrs. M. L. Beardsley, when a program consisting of instrumental and vocal numbers was rendered by Mattie Butler, Edna Higley, Mrs. Silas C. Warren, Gertrude Aldrich and Bertram A. Brahmer.

Camp Lewis.—(See "Music on the Pacific Slope.")

Chicago, Ill.—(See letter on another page.)

Cleveland, Ohio.—(See letter on another page.)

Columbus, Ohio.—The New York Symphony Society, Walter Damrosch, conductor, gave one of the most enjoyable concerts of the season, the third in the series of the Women's Music Club course. Especially interesting was the Borodin second symphony, new to Columbus music lovers, which was given a splendid reading. The soloist, Mischa Levitzki, lived up to his enviable reputation in his playing of the Saint-Saëns G minor concerto, the second and last movements being the essence of impeccable technique and finish. Never since Josef Lhevinne had we heard the staccato etude of Rubinstein played with such dazzling finish as that given the number by this pianist.—The fourth concert in the Women's Club course took place February 12, with Ethel Leginska, pianist, and Emma Roberts, contralto, as the artists. Owing to the illness of Miss Roberts' accompanist and her inability to secure one in Columbus, Miss Leginska volunteered to give the entire program, but she, too, was apparently ill, and was therefore unable to display her usual brilliance. At the end of the program Miss Roberts appeared in a group of three songs, accompanied very efficiently by Edna Paine Fenimore.—The last matinee of the Music Club presented all local composers. Those who are already nationally known, such as Oley Speaks, Ella May Smith, and Samuel Richard Gaines, need no introduction, while Edna Paine Fenimore, Alice Powers Ruth, Gladys Petit Bumstead and Mary Eckhardt Born are worthy of special recognition, and we hope ere long they will all take their deserved place in the field of composers.

Dallas, Tex.—Musically speaking, Dallas has taken a new lease on life, for a number of musical affairs have taken place recently, among which the most important probably was the recital of Oscar Seagle, who appeared in the City Temple under the local management of E. G. Council. Mr. Seagle is an artist who has many friends in Dallas, and they are always glad to welcome him whenever he chooses to come this way.—Municipal singing under the direction of Henri La Bonte is prospering beyond all expectations, for each week the hall is filled to overflowing at least an hour before the singing begins.—The Tronitz Club recently presented Philip Tronitz in recital in the hall of Bush Temple, when the pianist played pieces by Sinding, Hurum, Eric Korngold, Palmgren, Scott, Debussy and Chopin.—The Dallas Symphony Orchestra made its first appearance of the season a week or so ago, and was greeted by a large audience, which heartily applauded the organization, notwithstanding the fact that many of the numbers were played with little regard to the true pitch.—The Nevin Club, of Corsicana, recently presented Henri LaBonte, of Dallas, and Edward Doeller, pianist, of Fort Worth, in recital. Mr. LaBonte sang songs by H. T. Burleigh, Campbell-Tipton, Kramer and others.

Denver, Col.—Robert Stack brought to Denver on February 4 Lucy Gates, soprano, and the Trio De Lutece, comprising George Barrere (flute), Carlos Salzedo (harp) and Paul Kefer (cello). These artists gave a delightful and unusual concert to a big audience. Their program was as follows: "Pieces en Concert" (Ra-

meau), Trio De Lutece; "Una voce poca fa" from "Barber of Seville" (Rossini), Lucy Gates; "Dances pour la Duchesse de Milan" (Hahn), Trio De Lutece; "Caro mio ben" (Giradani), a pastoral (Carey), "The Rose Enslaves the Nightingale" (Rimsky-Korsakoff), "Cradle Song" (Gretchaninoff), folksong (Alabieff), Lucy Gates; "Petite" suite (Debussy), Trio De Lutece. The finesse of the instrumentalists' art called forth frantic applause, especially in the first and third numbers, while Miss Gates' singing of the Rimsky-Korsakoff number was unquestionably the most popular thing on the program. The encores of both singer and trio were numerous and charming, but the audience forced a repetition of Rimsky-Korsakoff's delicious number. On February 18, Mr. Stack brings Anna Case (who is here the same week in the movies), and on February 27, Josef Hofmann.—On February 3, Arthur Middleton appeared in recital at the Auditorium, Powell Weaver, accompanist.—Maud Powell comes to the Broadway on February 13, at the Brown Palace Hotel Music Room, where the Saslavsky-De Voto musicales were so delightfully given last summer.—A series of Sunday night musicales have been arranged for presentation in the Country Club Lounge. Mrs. Harry Bellamy, a well known society woman with an excellent voice, is soloist on the first program. Mrs. Roblyn Davis (a pupil of Marchesi) is the star of program No. 2. In both cases Miss Sprigg accompanied, and on the second program honors were shared between Mrs. Davis and a popular violinist, Miss Jocelyn.—Alice Forsyth-Mosher was soprano soloist at the municipal organ concert, February 9.—At the Knight-Campbell Auditorium, February 8, Charlton Harris presented her piano students in recital.—At Walcott School, Mrs. Flourney Rivers brought out in recital, January 31, six gifted pianists—Elise Richards, Ruth Handbury, Mary Bogue, Sara Houston, Nellie Woodward and Fifi Spandow.—On February 8, in a second recital in the same institution, were heard Leon Bradbury, Elisabeth Barnett, Margaret Quarles, Katherine Campbell, Katherine Jenny, Muriel Montrose, Doris Collins, Clelia Dyke.—The Glee Club of the Colorado Woman's College, Florence Lamont Abramowitz, director, goes on a tour of Colorado this month.—Joseph Bonnet, the French organist, of Paris, appeared in an organ recital at the Auditorium on February 24. Much interest was manifested in this concert, as Denver was anxious to hear her big organ in the hands of a foreign artist of repute.—Mrs. Raymond Aylsworth gave a piano pupils' recital at her home February 7, and Mrs. J. H. Smislaert brought out Jennie Caldwell, Louisa Higgins and Helen Fairchild in recital at her Wolf Hall studio.—The Voice Forum

of the Musical Society of Denver met February 10 in the Savoy Hotel. J. C. Wilcox presided and spoke on the "Trend of Vocal Teaching."

Glens Falls, N. Y.—Two musicians from Rutland, Albert Smith, violinist, and Otis Edson, cellist, have been engaged to play in the orchestra at the Rialto Theater.

Kalamazoo, Mich.—The Zoellner Quartet played to a thoroughly satisfied and sympathetic audience on February 13, under the auspices of the Kalamazoo Musical Society. In spite of counter attractions, the Masonic Temple Auditorium was crowded, and the Zoellners probably never had a more spontaneous welcome than was given them upon this, their second engagement in Kalamazoo. Their program included compositions by Mozart, Debussy, Percy Grainger, Charles W. Cadman, etc. The contrast afforded by the programmed numbers was accentuated by the choice of a wide variety of encore numbers, which were given lavishly in response to the genuine and generous applause of the listeners. The Zoellners need have no doubts as to the reception they will receive here when they return again.

—Three thousand people gathered at the Armory on February 16 for the Roosevelt Memorial Community Sing, held under the direction of Albert Bellingham, song leader at Camp Custer. Bellingham has a distinct style, and gets some almost startling results from his singers, although it is not unlikely that the work of our own Harper C. Maybee, who has conducted the majority of the local sings, had a great deal to do with the responsiveness of the crowd. Part singing, as applied by Maybee in both the community sings and the singing of the student training corps, is also one of Bellingham's hobbies—and the results achieved with Kalamazoo's singing "masses" are a joy to the ear.—Rosa Raisa and Giacomo Rimini will appear here in joint recital, during the week of April 7, in the Choral Union series of artists' concerts.—Della Sprague announces the organization of a quartet with the following members: Ardal Waite, Henrietta Sikkenga, Mrs. E. J. Hoekstra and Oliv Rasmus, all of whom are well known Kalamazoo singers.—Henry Overly is directing the Central High School Glee Club, which is rapidly rounding into shape for its spring concerts.—The Junior High School Orchestra is a recent development of public school musical activities. Some twenty young players are at work under the direction of Esther Ulrich, supervisor of music.—Eric Delamarter, conductor of the Chicago Symphony Orchestra, which is booked for the May Festival, April 19 and 20, is a former Kalamazoo boy and has many friends here.

Kansas City, Mo.—(See letter on another page.)

Los Angeles, Cal.—(See "Music on the Pacific Slope.")

Miami, Fla.—Florence Cavanaugh sang Mana-Zucca's beautiful "Star of Gold" before an immense audience in the Royal Palm Park, February 8, which made the third

(Continued on page 42.)



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MUSIC ON THE PACIFIC SLOPE

SAN FRANCISCO AUDIENCE
HISSES THE WRONG STRAUSS

Placid Again When Johann, Not Richard, Is Played—
Louis Persinger Pleases—San Carlo Company
Brings Annual Storm with It

San Francisco, February 15, 1919.

Louis Persinger was the soloist at the last Sunday afternoon concert of the San Francisco Symphony Orchestra. He played the romance and finale from Wieniawski's D minor concerto and was greeted by a veritable ovation. It is not at all surprising that Persinger should be popular with local audiences, who have become familiar with his playing during his several years of residence in this city as concertmaster of the Hertz orchestra. Even in the short solos which occasionally occur in orchestral works, the delicious quality of his tone and his splendid musicianship make themselves felt, so that the members of the audience are familiar with his playing and there is a constant feeling of anticipation looking forward to the time when he will appear as soloist.

It is difficult always to analyze the playing of any artist, and—it always seems to me—to a certain extent unfair. It is just as impossible to describe an artist's interpretation of a piece of music as it would be to describe the music itself. But there is one point in Persinger's playing that is so evident and so invariably commands the attention that one need not hesitate to give it prominence. I refer to his extraordinary tone! Personally I must say that I have never heard a violin tone equal to it for pure luscious beauty. Even in little short incidental passages, like the passage in Debussy's "Afternoon of a Faun," which was played at yesterday's concert, Persinger's tone and the delicate nuance of his expression stand out in memory as the most lovely moment in the entire composition.

With this tone as the background of his interpretation, his playing of a big virtuoso piece like the Wieniawski concerto cannot fail to be interesting in the extreme. The technical difficulties of the work appear to cause him no effort. He handles them as if they were mere child's play, with perfect intonation and harmonics that are exquisite in their bell-like purity. His style is quite individual, especially in its attention to detail, his minute expressiveness, never ending shade and nuance of expression, even in the most complicated and difficult passages. In this he is quite unique, and it lends his music a rare grace and charm and a warmth of personal appeal which wins him his popularity. From a purely technical point of view it may be added that he plays with evidence of fine musicianship. His phrasing is altogether scholarly and his art in building up the climaxes shows a keen appreciation of form, and, no

doubt, a very thorough knowledge of the laws of musical composition without which it could hardly be accomplished. Yet the playing is never dry. It appears quite spontaneous, yet when one looks below the surface this evident scholarship is felt.

The balance of the program on this occasion included popular numbers by Schubert, Gounod, Thomas, Dubois, Delibes, Massenet and Strauss, the Strauss number being the "Blue Danube" waltz. There was a small demonstration before this number, some one in the audience evidently believing the Strauss was Richard and not Johann. This number and the Massenet number were the most liked and were received by the audience with enthusiastic demonstrations of approval.

The regular concert of February 14 offered a program chiefly interesting for the repetition of the ever popular "Afternoon of a Faun" and for the Liadoff "Baba-Yaga" fairy tale, a novelty in this city. This proved popular on account of its rhythm and humor, but otherwise a disappointment. The "Abencerages" overture was also played, and the program closed with "Scheherazade," always acceptable (even without the Russian ballet), although rather long winded.

San Carlo Company Defies the Elements

Opera week being the signal in California for our annual storm, we were treated to a deluge last Monday when the San Carlo Company arrived, and rain continued almost every day since. In spite of this, S. R. O. signs have been appearing at every performance. The company has given "Aida," with Amsden and Salazar; "La Bohème," with Queena Mario and Agostini; "The Tales of Hoffman," "Cavalleria" and "Pagliacci," "Madame Butterfly," with Haru Onuki; "Lucia di Lammermoor," and, tonight, "Il Trovatore." In the solo parts the work is good, often excellent, and the net result must be delightful for those who have only rare opportunities to enjoy opera at all. Amsden is always satisfying, Agostini astonishingly fine, especially considering his age. But the most interesting artist in the company is the little Japanese girl, Haru Onuki—not a great singer, indeed, but possessed with an all around charm and an art that gives attention to the smallest of details, that is dignified, quiet and studied, that never loses itself in that Latin exuberance which so mars the work of nearly every other artist in this company. This little Japanese lady also sings in tune, always! She has dainty ways and is an astonishingly fine actress. Some of her artistic pauses—silences—were masterly and more intensely dramatic than any amount of noise and ranting.

The "Super-Great" Hofmann

Josef Hofmann was heard here on February 11, under the management of Selby Oppenheimer. He played to

a sold out house and aroused tremendous enthusiasm with his Beethoven sonata, a group of antiques from the pens of Scarlatti, Gluck-Sgambati, and Beethoven-Saint-Saëns, a Chopin group and a group of Rubinstein, Moszkowski and Liszt. He has been well called the "Superman of the Piano," he has such superhuman technic that he accomplishes what only the few have accomplished in any age. As great as his great teacher, Rubinstein, say some—as great as Liszt, say others. The truth is that it is quite beyond us to judge. It is perhaps more important that he has the sort of personality that holds his audience. Great warmth combined with intellectuality and that personal respect for self that scorns mere display. I heard Hofmann when he was a boy, and well do I remember the impression he made on me then. Many claimed that he would not materialize as a great "grownup." But his development has been that of any normal genius (if genius is ever normal). His technic, gained at an early age, is now a sort of second self, and he has time to forget it entirely and give his whole attention to the interpretative side of his art. Hence his super-greatness.

Notes

Herman Heller played again on Sunday morning at the California Theater before a very large audience. His program was, as it should be, of a strictly popular nature, including the prologue from "Pagliacci," Diak's "Falling Leaf," Gruenfeld's "Little Serenade," Luigini's "Ballet Russe" and Lake's "Evolution of Dixie." He has a large orchestra which he conducts with skill, and these concerts should prove highly educational to a class of movie audience that knows not the meaning of "symphony" concert.

Frank W. Healy, local manager of such attractions as Galli-Curci, McCormack, Alda, etc., has organized what he calls the "Friends of Music." The members of this society will be permitted to purchase tickets to any three of Healy's attractions at reduced rates. In this way Healy hopes to secure full houses for newcomers here who are high class artists but not locally well enough known to command large audiences. The idea is a good one and should work out satisfactorily to all concerned.

F. P.

ROSENBLATT'S VOCAL ART
ASTONISHES PORTLANDERS

Portland, Ore., February 13, 1919.

The San Carlo Grand Opera Company, which favored the city with eight performances last week, closed its local engagement on Saturday night, February 8. On that evening 4,000 music lovers turned out to hear "Il Trovatore," with Estelle Wentworth, Giuseppe Agostini and Stella De Mente cast for the chief roles. "Madame

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Butterfly," featuring Haruko Onuki, drew the banner audience, the entire Civic Auditorium being sold out. The season was a huge success, and General Manager Laurence A. Lambert, of the Ellison-White Musical Bureau, which has the opera company under contract for all the territory west of Chicago, is wearing a big smile. This is the writer's second letter regarding the local doings of this company.

Rosenblatt Astonishes

Josef Rosenblatt, the Hebrew cantor, came on February 12 and sang in the Civic Auditorium, where he thrilled 2,000 persons with his marvelous voice. Among the tenor's musical assets must be mentioned his delicate trills, changes from half voice to full voice, and his beautiful top notes. Truly, such an exhibition of song has been hitherto unknown to Portland concert goers. Stuart Ross, the tenor's able piano accompanist, played several solos. The concert was managed by A. L. Rostein, of Vancouver, B. C. In honor of Cantor Rosenblatt, the Musicians' Club gave a luncheon at the Oregon Grille. Dr. Emil Enna, president of the club, presided.

Oratorio Society Gives "The Messiah"

The Portland Oratorio Society (sixty voices), led by Joseph A. Finley, presented "The Messiah" on Sunday afternoon, February 9, and the large audience rewarded the society with much applause. The soloists were Goldie Peterson, soprano; Mitylene Fraker Stites, contralto; Clare Milo Godfrey, tenor, and John Claire Monteith, baritone, who are numbered among the city's best singers. Dana Livesay and Edgar E. Coursen were the efficient accompanists. The performance was held in the Lincoln High School Auditorium.

Notes

Under the auspices of the city of Portland, William Robinson Boone, organist, and Paul Petri, tenor, both of the faculty of the Ellison-White Conservatory of Music, gave the first of a series of concerts in the Civic Auditorium on Sunday afternoon, February 8, and their work was most commendable. Mr. Petri sang Fay Foster's popular song, "The Americans Come!" There was a large attendance. The admission price was 10 cents.

At his last organ recital at Reed College, Lucien E. Becker, F. A. G. O., was heard in a delightful program made up of works by Ethelbert Nevin, Gordon Nevin, John Hyatt Brewer, Dudley Buck, Edward MacDowell, Arthur Foote and Charles Wakefield Cadman, the well known American composers.

Moses Christensen, formerly associate conductor of the Portland Symphony Orchestra, has just organized a new quartet. The organization, which is laying plans for a series of chamber concerts, is composed of Victor Christensen, first violin; J. F. Colburn, second violin; Moses Christensen, viola, and Ferdinand Konrad, cello. They are serious and gifted musicians.

Mrs. E. L. Thompson, who is doing a great deal for the uplift of music, has just been elected president of the Portland Opera Company, Roberto Corruccini, conductor. The association is rehearsing Donizetti's "Elixir of Love," which has been set for May 1 and 2. Martha Reynolds, secretary of the Oregon Chapter of the American Guild of Organists, made a splendid impression as visiting organist at the White Temple Church, Sunday, February 2. J. R. O.

SAN DIEGO TEACHERS

ELECT OFFICERS

San Diego, Cal., February 4, 1919.

On January 27, the first concert of the season by an outside artist was given by the Amphion Club at the Isis Theater and, owing to a large increase in the membership this year, every seat was occupied. Lucy Gates, coloratura soprano, and the Lutece Trio were the artists for this occasion and the appreciation of their work was demonstrated by the insistent demand for encores which was most generously responded to. For one of her encores, Miss Gates gave "The Rose Has Charmed the Nightingale" with the support of the trio, and this was easily the favorite of the afternoon and had to be repeated to satisfy the audience. Another song that was well received was "Solvejg's Song," by Grieg, which showed Miss Gates' voice to good advantage. The Lutece Trio was noticeable for its smooth and finished work and the combination of the flute, harp and cello was exceedingly lovely, giving a most satisfactory result.

The San Diego Music Teachers' Association held its annual meeting January 27 and elected Mrs. Zay Rector Bevitt president for the coming year with Nell Cave, vice-president. The other officers are Mrs. Florence Kelton, recording secretary; Frances Garland, corresponding secretary; Grace Cox, treasurer; Mrs. L. L. Rowan, Mrs. H. W. Sharman and Wallace Moody, trustees.

N. F. M.

BOISE AGAIN WELCOMES

SCHUMANN-HEINK

Boise, February 10, 1919.

So enthusiastic were the people of Boise over the concert of Mme. Schumann-Heink on February 3 that the audience filled every seat in the body of the house, overflowed onto the stage, and still hundreds were turned away. Her program, consisting mostly of war songs, naturally had an especial appeal, and her wonderfully sincere and sympathetic personality added that which only Schumann-Heink herself could give. Frank La Forge was exceptional in his work as an accompanist. Both he and Charles Carver, bass, were very well received.

Tuesday Musicales Resumes

On February 4 the Tuesday Musicales held its first meeting of the year at the home of the president, Mrs. C. A. Barton. After a short business session, a social hour was enjoyed. Louise Woodruff sang two songs—"Shepherd, Thy Demeanor Vary," Old English, and "Where'er You Walk," Handel—in an artistic manner. About fifty members were present, which speaks well for the future ambitions of the club. M. S.

LOCAL COMPOSERS AND SOLOISTS ON LOS ANGELES SYMPHONY PROGRAM

Los Angeles, Cal., February 12, 1919.

The second symphony concert was another brilliant success, fine in its artistic sense, and splendidly satisfying in point of enthusiasm and the size of the audience. Again our local composers scored heavily, Jaroslav de Zielinski's "Marche Heroique" meeting instant favor with the critics, who pronounce it a broad, scholarly piece of work.

Anna Sproutte, the soloist, was heard to advantage in an aria from "The Prophet," and later sang the "Robin Song" from Cadman's "Shanewis," with the composer at the piano. There was an enthusiastic demand for a repetition and generous applause for both singer and composer.

Gloria Mayne, who was such a success last season in Indian songs in costume, is devoting much of her time this year to community singing. Last week she was unusually busy organizing and conducting out of town "sings" as well as directing regularly here in Blanchard Hall.

Pablo Casals at Trinity Auditorium, last evening, gave an exhibition of musicianly skill and marvelous technic in his excellent program. His cello must be a very extraordinary instrument and doubtless it is very valuable. Last night it seemed a magic cello, for no such low tones, like those of a deep golden horn, were ever drawn from the strings of any other. One sat breathless and solemn at the majesty of the Handel sonata and the Bach suite, and bewildered and amazed at the wonders of the Saint-Saëns concerto with its difficulties so apparently simple to their master of skill. Will Garroway accompanied Mr. Casals, and to play a worthy accompaniment to such a performance was a superb triumph. Mr. Garroway's friends are very proud of him. In no way was he at variance with the great cellist, and the precision of his "leads" and the delicacy of the little solo parts were admirable. An offer to go on tour with Mr. Casals is an eloquent tribute to his fine work and Mr. Garroway hopes to be able to accept this great opportunity.

Grace Wood-Jess gave a program of folksongs in

costume for the women's club at Hollywood today (Wednesday), and her reception was most gratifying. Her program included songs of England, Ireland, America and France.

It was a lovely program, delightfully presented. The same club offered Bessie Bartlett Frankel in a review of Puccini's trinity of new operas, with piano illustration by May Orcutt, at an earlier meeting.

CAMP LEWIS FAIRLY SEETHES WITH MUSIC

Hostess House, Camp Lewis, February 1, 1919.

Band and orchestral concerts with assisting soloists form leading attractions at the Hostess House, where the large auditorium with its excellent acoustic properties is visited frequently by the camp musical organizations. Long before the programs open, a soldier audience begins filing in, and a packed house awaits the first number at every concert.

Sergeant Samuel Donaldson, conductor of the 76th Regiment band, a well known trombonist formerly of Los Angeles, who has toured as soloist for the Billy Sunday choir and later the Oliver Morosco productions, favors the Hostess House with splendid programs by his band and orchestra, and also by the Depot Brigade band, of which he is first trombonist. The 76th is notable among camp bands as having furnished the music under Donaldson's leadership at the brilliant reception accorded Brigadier General Cornelius Vanderbilt at the Butte building shortly after his arrival at Camp Lewis.

M. Rubado, the San Francisco tenor, who is in demand at prominent functions in nearby cities and at the camp, was recently soloist for a Hostess House audience with the First U. S. Infantry band, conducted by Lieutenant F. S. Jenkins. The 213th Engineers' orchestra, under bandmaster Sergeant W. T. Tonne, is highly popular.

(Continued on page 40.)

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OPINIONS OF THE PRESS

Rosalie Miller's Unique Detroit Experience

It is only natural that singers should have their favorite audiences. Were Rosalie Miller, that gifted and charming young singer, to elect Detroit as the city of her choice, one could not blame her after the splendid reception recently given her there.

Miss Miller went to the city to fill one engagement—to be sure, a most important one as soloist with the Detroit Symphony, Ossip Gabrilowitsch, conductor, on February 9—and left town having filled three, and with a return date for March 22 at the Detroit Athletic Club. It is sufficient to say that the singer scored with the orchestra, for after the concert a committee approached her and asked if she would consent to remain until that night and take part in the Roosevelt memorial services, which were to take place at the Arcadia. Miss Miller replied that she would be very happy to do so little for such a worthy cause, and whether the occasion particularly inspired her, it is said that Miss Miller never sang more beautifully than she did when she sang the great American's favorite hymns, "Lead, Kindly Light," and "Crossing the Bar."

She made such an impression that a second committee awaited her at the conclusion and prevailed upon her to remain over until the next day in order to sing at the Exchange Club's dinner, which was attended by 250 men at the Hotel Statler. Miss Miller arose to the occasion in her own charming way, and after she had given them all the songs she had, the entire number of men stood up and applauded until she had withdrawn from the banquet hall.

Previous to her Detroit appearances the young soprano sang to a large audience at the University of Athens, Ohio,



ROSALIE MILLER,
Soprano.

where she was obliged to give encore after encore. The university paper spoke of her "superb" art in the following manner:

Before an appreciative audience which nearly filled the college auditorium last night, Rosalie Miller, of New York City, gave a superb concert. She proved herself to be an artist of exceptional finish and unaffected charm.

Her first number, "Il est bon, il est doux," from Massenet's "Herodiade," was awaited with especial interest, as it was this aria which she sang recently with the Philharmonic Orchestra in New York, and is to sing next Sunday with the Detroit Symphony Orchestra, under the baton of Gabrilowitsch. It was a masterful interpretation and she won the sympathy and enthusiasm of her audience at once. By request, she sang the "Marseillaise" as an encore.

Miss Miller's fine voice, perfect diction and spoken interpretation of the songs afforded enjoyment.—University Paper, Athens, Ohio.

Criticisms of Wachtmeister as Composer

The following unique criticisms of some of the leading critics throughout the United States speak well for the compositions of that talented Swedish composer, Axel Raoul Wachtmeister:

"Let us wander softly through the ice king's palace in the magic woods." There's something in this line of a prose poem which he has set to music that suggests the dominant mood in the art of Axel Raoul Wachtmeister, as revealed at the recital featuring his compositions last night at the Gamut Club. The brilliancy and sunshine in his music, as a whole, is the brilliancy and light of a sun that slants low. Again, it is the sunlight on snow and ice. Yet his music is not without warmth, but it is the bundled warmth of a northern winter. Its brightest moments are subdued but never dull. At times there is a tone of a warmer land. And it is this note in his music which is the source of its fascination, for it does possess a fascination of a peculiar order. The music is atmospheric to a marked degree. It is rarely if ever uninspired, and above all it is to be very seriously considered. The artists who interpreted the compositions gave them on the whole a very satisfactory rendition. The composer himself was at the piano and played with rare delicacy.—Los Angeles Times.

Mr. Wachtmeister has a varied muse and ranges from the pounding rhythm of a folkdance to the intricacies of the sonata form, and, in the songs, from the waitings of a weary heart to the joyous songs of love. The violin and piano sonata was particularly interesting from a musician's standpoint. The songs "Maiden of Dreams," "Three Wild Swans" and an orchestral poem, "Daphne," impressed by their beauty of construction.—Los Angeles Graphic.

Count Wachtmeister's compositions have been frequently programmed this season. In San Francisco recently the Sorosis Club

gave a program composed exclusively of this composer's songs, piano pieces and compositions for violin and cello. A Wachtmeister program was also given at the Greek Theater under the auspices of the University of California, and was enjoyed by an audience of 2,500 or more persons.—Pacific Coast Musician

(The composers' day at the San Francisco Exposition.) Wachtmeister's song, "Awake, My Beloved" (with orchestral accompaniment) was one of the best things of the afternoon and was well sung by Lowell Redfield. It is worth any one's singing.—San Francisco Bulletin.

The folksongish ecstasy of Axel Raoul Wachtmeister's "Awake, My Beloved," made me wish we might hereafter hear that work again, with Lowell Redfield to sing it.—San Francisco Examiner.

Mary Jordan—"Lady John McCormack"

Brooklyn's Academy of Music proved to be too small to accommodate the music lovers who wished to attend the concert given in that hall by Mary Jordan on Tuesday evening, January 16, for the house was completely sold out three days before the event took place. Miss Jordan has been especially successful in her recital work, for she is an artist who not only sings exceptionally well, but the programs she presents are always well arranged. Several of the critics in reviewing the concert mentioned above spoke of Miss Jordan as "Lady John McCormack," a pseudonym which was probably given to her because of the excellent way in which she sings Irish folk music. The Brooklyn Eagle made the statement that the entire program was unusually well interpreted, and then continued in part as follows:

Miss Jordan's art shone in beauty of tone and style, and in individuality of interpretation. From the singing of Walter Damrosch's "The Looking Glass" to the lilting "Ye Banks and Braes" (old Scotch) is a far cry, but an able performance was vouchsafed in each case. . . . Modern French songs were represented by Ernest Bloch's impressive "Invocation," "Poems of Autumn" and Fourdrain's "Chanson Norwegienne." The manner of the singer and her capable diction gave just the atmosphere they demanded. For the rest of the songs, the inspirational quality of the singer's voice carried out their meaning clearly. . . . The American group carried all before it, given with a splendid burst of enthusiasm.

Schroeder's Long and Honorable Record

Philip Hale, in writing recently of the career of Alwin Schroeder, the cellist, reviewed briefly his long and honorable musical record in this country, as follows:

What a long and honorable career Mr. Schroeder has had! As a quartet player in the early seventies, he was the viola in a quartet of which his three brothers were the other members. As a violinist, he sat at the first desk of several orchestras before he joined the famous Gewandhaus Orchestra in Leipzig. He came to Boston in the fall of 1891, as the solo violinist of the Boston Symphony Orchestra; at the same time he joined the Kneisel Quartet. He resigned his position in the orchestra with his quartet co-mates at the end of the season. At concerts of the orchestra he was the first to play in this city concertos by Davidoff, Loeffler, Dvorak, D'Albert. Having moved to New York, he resigned from the Kneisel Quartet in the spring of 1907, when he went to Germany. Coming back to Boston late in the summer of 1908, he was a member of the Hesse-Schroeder Quartet. In October, 1908, he played at a symphony concert Tchaikowsky's variations on a rococo theme which were then heard for the first time at these concerts. Last fall he took his seat in the reorganized Symphony Orchestra. The accession is of substantial value on account of his full tone, musical intelligence and varied experience, which were greatly in evidence when he was a member of the Kneisel Quartet, then at the height of its artistic and pecuniary success.

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OPINIONS OF THE PRESS

Namara Duplicates Success with Orchestra

Margaret Namara's appearance as soloist with the Minneapolis Symphony Orchestra on January 26 proved to be as much of a success, if not more, than her appearance with the same organization last year.

Regarding this appearance, Caryl B. Storrs, in the Minneapolis Tribune, said:

Yesterday's unusually rich program was fortunate in including an assisting soloist whose performances did not permit its standard of excellence to sag in the slightest degree. Margaret Namara is a coloratura soprano of whom America may well be proud, and whose ringing, true, flexible voice, guided by impeccable art, skill and taste, goes as far as anything can toward justifying

ance. She proved herself an experienced and artful singer who endowed with all the dramatic life possible for its florid style and concert rendition the great coloratura aria from "La Traviata." Capitally done were also her aria from "La Sonnambula" and the gavotte couplets from Massenet's "Manon."

Pilzer's Excellent Work in Brahms Concerto

The 1918-19 season is proving to be one in which many musical successes have been scored by Max Pilzer, the eminent violinist of New York City. The criticisms reproduced herewith refer to a recent appearance with the New Haven Symphony Orchestra, Horatio Parker, conductor:

Max Pilzer disclosed not only facility of execution but a spirit of romanticism which contrasted greatly with the hard, unfeeling technic of more youthful artists who have appeared here. Tremendous are the technical demands made upon the soloist in the Brahms concerto in D major, but Mr. Pilzer not only met them, but put into his work personality, which gave the number the beauty of romantic interpretation, in addition to a display of technical efficiency. The soloist proved by his rendition of the concerto the truth of the statement that something besides absolute perfection of technic is necessary to make a violin soloist, that maturity and experience with life itself are necessary factors in interpretation.—The New Haven Register.

Mr. Pilzer, who played the Brahms D major concerto, displayed a tone of purity and clarity, the technical difficulties of which are many, were well mastered and there was a fine sense of rhythm and proportion. He received many recalls.—The New Haven Courier-Journal.

Mrs. MacDowell's Art Reaches the Heart

One of the most enthusiastic notices which any critic ever wrote about Mrs. Edward A. MacDowell appeared in the Oak Park, Ill., February 8, after a recital which the gifted pianist gave there. The critic speaks of Mrs. MacDowell as an ideal interpreter of her late husband's compositions, and says that "she not only reaches the heart through her fine art as a musician, but also through her rare personality as a woman. She can best be described as a personage." The account continues with a resume of Mrs. MacDowell's successes from coast to coast, and also speaks of her wonderful work at Peterboro, N. H., in helping the writers, artists and composers who flock there for inspiration. The criticism winds up with this sentence: "Such a program as that given by Mrs. MacDowell has almost a spiritual significance and those who heard it were enthralled with its beauty."

Grace Marcia Lewis Never Disappoints

Grace Marcia Lewis, soprano, who is associated with Elsa Ruegger, the well known Belgian cellist, is meeting with remarkable success on her concert tour. Critics in cities where she appears speak glowingly of her beautiful voice and excellent stage presence, and all the predictions of her teacher, Boris L. Ganapol, di-



NAMARA.

Verdi's "Ah, fors è lui," sung by Violetta in "La Traviata" to express, according to the program, "her sublime joy to find herself the object of a great and pure love." Though it falls somewhat short of its emotional intent, it is a great song of its showy kind, and has seldom been more brilliantly and effectively sung here than by Miss Namara yesterday afternoon. The kinship of Mozart and Bellini, and Miss Namara's ability to sing well their exactly simple music, were demonstrated in her first encore, Mozart's "Voi che sapete" and her second programmed number, Bellini's "Ah, non creda mirati" from "La Sonnambula." Her second encore, revealing her fine sense of rhythm and dashing lightness, was the gavotte from Massenet's "Manon."

The Journal said in part:

Margaret Namara was a Friday symphony concert diva in a popular program, her voice being as prepossessing as her appearance.

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GRACE MARCIA LEWIS (AT THE RIGHT), PUPIL OF BORIS L. GANAPOL.

rector of the Ganapol School of Musical Art, in Detroit, Mich., are coming true. One critic speaks of her as "the girl with a voice"; another, "Miss Lewis' selections were rewarded by three recalls, after which she gave an encore," another, a "brilliant future for the young soprano." A further critic says "she is a lyric soprano with a fresh and pure voice," and again, "with a brilliant young vocalist, Grace Marcia Lewis, Elsa Ruegger, cellist, gave the best classical musical numbers that have been given in our playhouses for many years."

Miss Lewis has sung in Chicago, Milwaukee, St. Louis, Des Moines, St. Paul, Winnipeg, Vancouver, Seattle, and at the present time is touring the coast. Her present engagements will continue until spring, and after a rest she will go to New York, where she will contract for next season. Miss Lewis has a beautiful voice of birdlike quality and considerable power. Her repertory consists of standard arias, songs and ballads. She sings freely in English, French, Italian, German and Russian.

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PACIFIC SLOPE

(Continued from page 37.)

Many camp quartets are heard, among them, the Willamette University quartet, composed of four former students of the institution, Harold Emmel, G. A. Anderson, Archie Smith and Sergeant Henry Bowers. The Camp Lewis Male Quartet with Constant Sigrist, former tenor soloist of Grace Cathedral, San Francisco; Earl Yerrington, lyric tenor, of Portland, Ore.; Arthur Grauman, baritone, who was soloist of Westminster Presbyterian Church in Spokane and a teacher in the Spokane College of Music; and Sergeant L. A. Tompkins, a well known bass, have frequently delighted large assemblages at the Hostess House. The quartet has sung at the Ladies' Musical Club concerts of both Tacoma and Seattle. Constant Sigrist on January 20, was soloist for the Sunset Club in Seattle and for the Y. M. C. A. forum, with the quartet. He has also appeared in recital programs with John J. Blackmore, Tacoma concert pianist.

A quartet composed of Corporal L. Collins, F. L. Spiegelburg, Corporal J. Foley, and Frank McCall pleased a large Hostess House audience with Mrs. Yoe Zoe Pearl Park, Tacoma soprano, as soloist. Mrs. Park has sung much for the overseas men who have been wounded and are convalescing at Camp Lewis. Her son, Lieutenant Vance V. Park, is with the Provisional Development Battalion stationed at Camp Jackson, South Carolina. Among coincidences which are of constant occurrence here was the recognition and meeting between Mrs. Park and Noble Silsbee recently returned from New York where he was attached to the Signal Corps. Mr. Silsbee was a member of the choir of the Third Presbyterian Church of Chicago when Mrs. Park was director of music there.

An Orchestra of Sergeants

An all artists' orchestra composed entirely of sergeants from different organizations, each of whom was a well known professional musician before entering the army, has as its personnel M. Trayle, pianist; F. A. Patton, violinist; L. Toenjee, cornetist; R. E. Millard, flutist; G. J. Paxton, trombonist; M. Felstrom, cellist. A noted quartet giving memorable programs with the orchestra is formed of singers whose names are familiar to music lovers throughout the West: Chaplain A. J. Haupt, Constant Sigrist, J. S. Schoonmaker, and Oswald Olson.

Programs by artists and professionals have become more than ever a contribution to the soldier life at Camp Lewis. The camp population approximates usually 30,000 men, as detachments from overseas and from other cantonments are arriving daily for demobilization, thus taking the place of units discharged. Soloists from Tacoma and Seattle who have appeared here recently in recital are Gwendolyn Taylor Lewis, Mrs. Oscar Thompson, Mrs. L. L. Tallman, Mrs. George Duncan, Gladys Gravy, Mrs. E. M. Palmatary, Mrs. M. Kirkland, Alberta Edt, and Margaret Sayre, Florence Maddock, Ruth Goulder, and Winifred Wayne, the four latter members of the Theta Sorority of the College of Puget Sound. K. M. K.

HOW THE SEATTLE STRIKE AFFECTED LOCAL MUSIC

Seattle, Wash., February 8, 1919.

Two hours could not have been spent in environment more inspiring and elevating than those spent by the immense audience February 3 in the presence of Josef Hofmann in his recent recital in Seattle. That he is a master drawing card as well as a master of his art was amply demonstrated at this concert, where the entire seating capacity of the Metropolitan Theater, including stage seats, was sold out and hundreds turned away. Hofmann's interpretations are moments that stand for all that is great and lofty. Custom can not change them nor time stale their distinct clearness, bigness, and their own individuality.

Hofmann's program began with Beethoven's sonata in E flat major, op. 31, No. 3. Four numbers of various composers followed which called for encores, and included a Chopin group. It is not what Mr. Hofmann plays, but it is how inspiringly and charmingly he plays it, and the audience insisted on more Chopin numbers. His last group included works by Rubinstein, Moszkowsky and Liszt. For an encore a dramatic reading of Rachmaninoff's G minor prelude was added. One more score for the Ladies' Musical Club.

San Carlo Successful

The San Carlo Opera Company in its recent engagement of four operas was in every detail a complete success.

The Seattle Strike

Apparently, Josef Hofmann's recital brought to a close the musical season for at least a period. Ten o'clock Thursday morning, February 6, a general strike was called by the labor unions, more than one hundred thousand quitting their work. All the theaters and cafés are dark and more than five hundred musicians are without positions. The situation for the hundreds of music teachers is almost as serious, as the entire street car system is at a standstill and pupils are unable to attend their lessons. Pupils having motor cars refrain from using them, as the I. W. W. and Bolshevik element among the strikers have bought all the tacks of the city and will no doubt carpet the streets of the main thoroughfare at any time. Many local musical affairs were necessarily canceled. E. E. F.

JOSEF HOFMANN HEARTILY REWELCOMED TO TACOMA

Tacoma, Wash., February 11, 1919.

Josef Hofmann likes the Western atmosphere. He implied as much verbally, in a brief interview, and confirmed the implication through every number of a memorable program in which he seemed inspired to give of his best to the music loving throng that greeted him at the Tacoma Theater on February 6. Of super attractions announced by the Newell Stellar Course, the event was second. And to the fortunate in attendance who had seats, and to those who stood, it was given to hear interpretations of the master's works that established an epoch for concert goers of the city. Many had heard before the opening Beethoven sonata in E flat as it swept through its enchanting movements under Hofmann's fingers. Wondrous Chopin, Scar-

latti and Saint-Saëns creations of the former Hofmann were also recalled, yet it seemed that his majestic art had developed and was marvelously rounded, ripened, to a virtuosity new and distinctive.

In reviewing the program numbers superlatives would provide the only means of expression. The reception accorded to each amounted to an ovation by the audience. In the final "Rhapsodic Hongroise" was warmth and life.

Tacomans Entertain at Camp Lewis

Before the people of the Puget Sound country gave 60,000 acres (at a cost to themselves of \$2,000,000) for the camp and maneuver area on which was built the largest cantonment in the United States, only the melody of the desolate prairie winds were heard where the busy military city now stands. The winds are still mindful only of their sad rhythms and to hundreds of sick and wounded men housed beyond the base hospital in the lines of special barracks on Montana avenue they sing of loneliness. But as Tacomans rescued the desert reaches, so they are rescuing the lonely soldiers from the monotony of the desolate winds' chant. Detachments visit the barracks daily, bringing with them the cheer of delightful music. And the soothed and comforted heroes lie on their cots listening in gratitude. Ward after ward is taken up in turn by groups of Tacoma's professional musicians, many of them putting off studio engagements. Very beautiful voices are heard, the possessors of them going from the barracks to the base hospital and giving hours to the work. Among the favorites are Mrs. Sydney Anderson, whose lovely voice and personality bring constant cheer; Zoe Pearl Park, soprano, recently of Spokane; Margaret McAvoy, harpist; Agnes Lyon, violinist; the Aldrich Trio; Mrs. MacClellan Barto, whose feature songs have been "Values," "Freedom for All Forever" and "The Magic of Your Eyes," and Mary Humphrey King, soprano. Clubs giving ensemble numbers are the Ladies' Musical Club Chorus, St. Cecilia Club, Monad Club and Ensemble Violinists' Club. K. M. K.

Bourg Pupils in Recital

Giacomo Bourg, New York vocal teacher, baritone and composer, presented five advanced pupils in a song recital in the hall of the College of Music, New York, on Friday evening, February 14. The participants were A. Neuer, coloratura soprano; H. Silvester, mezzo-soprano; M. Zipper, lyric soprano; Mr. Pierce, tenor, and Miss Sochin, dramatic soprano, who one and all disclosed excellent voice placement and interpretative abilities.

Miss Neuer sang "Se Saran Rose," Ardit. Miss Silvester rendered "O Don Fatale," Verdi, and "Parting," by G. Bourg. Mr. Pierce, who possesses a tenor voice of good quality, sang "Cielo e Mar," from "La Gioconda," and "A Beggar's Love," by G. Bourg. Miss Zipper was very successful with her rendition of an aria from "Louise," Charpentier, and her teacher's new song, "A Grave in France." Miss Sochin sang an aria from "Cavalleria Rusticana." The closing number was the well known quartet from "Rigoletto," in which Mr. Bourg's beautiful baritone voice was greatly admired. The others who sang in the quartet were Misses Silvester and Neuer and Mr. Pierce.

The three songs from the pen of Giacomo Bourg deserve special mention, all being written in good form. "A Grave in France" is a particularly somber number, pathetic, appealing and effective. "A Beggar's Love" is a song in ballad style, and "Parting" is one of great melodic beauty.

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REVIEWS AND NEW MUSIC

Oliver Ditson Company, Boston

"The Cavalier's Song," Stanley R. Avery

William Motherwell's old verse has been put into modern spelling and the word, helmet substituted for helme. The injury to the poet's rhythm is insignificant in song and the gain in clearness of meaning is great. The composer has written a hold and powerful musical illustration of the warlike verse, but there is little beauty in it.

"Song of the Street Sweeper," Stanley R. Avery

There is a fine rhythmical sweep to this song. It has plenty of character, and a good baritone can make it very effective.

"One Little Hour," William Dichmont

This little song of sentiment has evidently been carefully constructed. The unbroken flow of six notes to the measure throughout the entire accompaniment would be monotonous in a longer song.

"Like Falcons Soaring Toward the Sun," N. Clifford Page

Most singers will consider this a piano solo with a vocal accompaniment, for the piano part will certainly require an expert accompanist. The song is for concert singers. It belongs on a recital program and will sound full and rich when well rendered.

Two Little Songs of the Months, G. Waring Stebbins

The names of the two little songs are: "The Longest Day Is in June" and "If Apples Bloomed Today." They are short and sweet, simple and singable.

"She Rested by the Broken Brook," S. Coleridge-Taylor

There is plenty of variety and a number of difficulties in this fanciful song, but it will hardly become popular, no matter how much the leading singers sing it.

"The Dying Harper" (a Welsh Ballad)

This is one of the many folksongs recently revised and harmonized by Kurt Schindler, who has written an accompaniment in harp style for the piano.

"The Little Flag on Our House," Charles Fonteyn Manney

The little flag has a blue star signifying a boy in France. War songs make headway with difficulty now, though this song is as good as the best of them.

"Sunbonnet Maidens," Leo Oehmler

This is a little waltz for young students of the piano. It is carefully fingered to give the teacher as little trouble as possible.

Cossack Folksong, Harriette Cady

"Fair Minka" was the maiden's name who gave the title to the song that Harriette Cady has paraphrased in so brilliant a manner for the piano. The piece is short and showy.

G. Schirmer, New York

Three Songs, Charles T. Griffes

Fiona MacLeod wrote the three poems: "The Lament of Ian the Proud," "Thy Dark Eyes to Mine," "The Rose of the Night." The composer has sought to make his music appropriate to the over refined and too romantic words by means of strange rhythms, odd harmonies and difficult piano passages. His efforts have been

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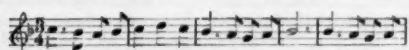
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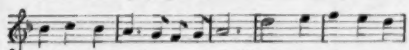
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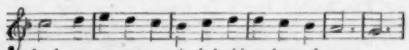
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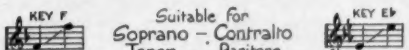


saying "Come back to me a-gain," Back where glen-ces and



fond ro-man-ces are mingled with perfume of ros-es;

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crowned with success, but the public is not likely to evince much interest in this exotic kind of writing however well it may be done.

A New World Is Born, Florence Parr Gere

This sentimental and passionate song is called an ecstasy by the composer. So let it be.

The Canikin Song, Harvey B. Gaul

Iago's drinking song in Shakespeare's "Othello" is the source of the lyric to which Harvey B. Gaul has written solid and march-like music in a style that is neither new nor very old. It suits the words.

Three Songs, Alice Barnett

The names of the songs are: "Sonnet," "Nightingale Lane," "Beyond." They are short and very carefully written art songs with choice words by good lyric writers. They belong on recital programs.

Love Supreme, C. Whitney Coombes

A song of triumph is the sub-title of this exuberant work. Day triumphs over night and love conquers death, according to the author and composer of this song.

Two Darkey Songs, David W. Guion

They are: "De Ol' Ark's a-Moverin'" and "Greatest Miracle of All." The piano accompaniments are full and will sound rich in the concert room. The vocal tunes and the words are negro.

You, Only You, James K. Hackett

The composer calls this song a ballad of love and he has made his music more to the rhythm of the waltz. There is nothing new in music or in lyric, for even the words tell the old, old story.

Boosey & Co., New York

Beneath the Moon of Lombardy, Harold Craxton

This English ballad will please the general public, not on account of Lombardy, but because the loved one is across the sea and is waiting. Of course there are springs, blue sky, green grass, tears and a few other well known attractions in the song.

I Shall Meet You, Wilfred Sanderson

Summer time in the land of light is the burden of this ballad, and the music is as cheerful as the words.

If I Called You Back Some Day, Francis Dorel

This is a song of sentiment with vitality in the rhythm. It is conventional enough to please the multitude.

The Little White Boat, Homer Samuels

Whatever merit the vocal melody may have is seriously handicapped by the difficult accompaniment, which demands the services of a good pianist to perform. An etude of Chopin with a voice part added would doubtless sound as well as this exacting concert song.

The Company Sergeant Major, Wilfred Sanderson

This is a humorous military song in a local English dialect. The music is suitable to the words, but will not redeem the song if the words fail to make an impression.

Boston Music Company, Boston

Dreamer's Tales, Norman Peterkin

There are four of these short piano compositions in one volume. They are designated by numbers and by literary paragraphs by Lord Dunsany. Much of the music is as strange and new as the instruments named in the verse:

"In little gardens, at the desert's edge,
Men beat the tambang and the titibuk,
And blew melodiously the zootibar,
While here and there one
Played upon the kalispac."

The composer has sought strange harmonies called upon the poetry of good piano tone to help him make a picture for the senses. His compositions are fairly difficult.

Katinka Polka, Hans Ebell

This is plain polka transformed by chromatic ornament and passage into a difficult piano concert piece.

Two Songs, Campbell-Tipton

These are very advanced and modern songs in which Walt Whitman's unconventional verses are set to exceedingly difficult music which few singers will face without fear and trembling. Properly sung and played in the concert room, however, they will convince an intelligent hearer of the composer's high art and earnestness and his ability to express himself through a complex medium.

The Never Lonely Child, Carl Engel

These are five short songs for children. The words, by V. W. Mackall, are childlike and direct, but the music is difficult even for a professional singer on account of the broken rhythms, the intervals and the counterthemes in the accompaniment. A concert singer could of course make these artistic songs effective, but no child could sing them without much vexation of spirit. The names of the songs are: "At the Seashore," "In Twilight Gardens," "At Night," "The Friendly Moon," "Marching." They are published together under one cover.

The Thought of You, Hanna Van Vollenhoven

Tennyson's delicate poem has received a melodious and simple setting.

"Tara-Bindu," Rosalie Housman

This Eastern lyric has a simple vocal melody and a picturesque accompaniment like the rustling of forest leaves in the summer breezes.

Nocturne, Lucile Crews

The melody is not very vocal but the music has a certain poetic charm of a quiet order.

Thou Art Weary of the Day, Charles Huerter

This little tone poem is beautifully written both for the voice and the piano. It is an art song for the concert room, or for musical circles. It is quite beyond the average amateur's grasp.

Little West Wind, Grace Twyman

Ballads of sentiment of this nature are always in demand. This is as good as the average good ballad.

Florence Macbeth Has Busy Season

Florence Macbeth, soprano of the Chicago Opera Company, was booked in recitals in the following cities: February 10, Meriden, Conn.; February 20, Middletown, Conn.; February 21, Hartford, Conn.; February 23, Syracuse, N. Y.; February 24, Buffalo, N. Y.; March 1, Ithaca, N. Y.; March 2, Gloversville, N. Y.; March 13, Milwaukee, Wis.

George Reimherr Plans Second Recital

George Reimherr, the young American tenor, who but recently returned from camp to resume his concert work, will give his second New York recital of the season at the Provincetown Playhouse, on Sunday afternoon, March 2. His first recital was at the Princess Theater on January 25.

Emma Roberts to Sing Ross Song

Emma Roberts, the mezzo-contralto, is singing with great success "Dawn in the Desert," by Gertrude Ross. She is to use the song with the Russian Symphony Orchestra, at Norfolk, Va., on March 3.



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RHEA SILBERTA 412 W. 148th St., New York**ACROSS THE COUNTRY**

(Continued from page 35.)

time she sang the song in public within a week.—The \$10,000 Moller pipe organ was heard for the first time in the new Baptist Church on February 9, when a special musical program was arranged by Mrs. John Burdine. Mrs. H. C. Laycock, of Chicago, and Mrs. John R. Livingston were the soloists at the evening service.—Memorial services were held in the Royal Palm Park on February 9, the musical program for which was furnished by Pryor's Band; Mrs. F. M. Rudson, contralto; Florence Cavanaugh, soprano, and Isabel Brylawski, violinist.—The Florida Conservatory of Music and Art recently entertained the Children's Music Club with an interesting recital, given by Mme. Hall's orchestra, Elroy Cormack, Ruth Laymon, Mrs. E. M. Williamson, Ruth Speakman, Marjorie Powers, Katherine Dungan, Grace Knapp, and Audrey Hall (a violinist of four years of age).—Mrs. L. B. Safford, president of the Children's Music Club, announces that recitals will be given by that organization on the following dates, the name of the teacher or the school mentioned preparing the program for the date given: March 8, Alice Best; March 22, Mrs. Thomas McAuliffe; April 5, Verdi School of Opera; April 19, Maurice Karp; May 3, Elinor Scriven; June 14, Mrs. L. B. Safford; June 28, reception. Music teachers of Miami and vicinity form the board of directors of the club, the motto of which is "To help Miami grow up musically."—Florence Cavanaugh and Isabel Brylawski were the soloists at the concert given in Royal Palm Park by Pryor's Band on February 5.—Wah-Wah-Tayse, dramatic singer and impersonator of Indian music, and Ethel Jewell, pianist, repeated the program of Indian music which they gave in Miami a short time ago in the Union Congregational Church, Coconut Grove.—Mrs. Eugene R. Moore, the possessor of a well trained coloratura soprano voice, sang several selections at the recent meeting of the Woman's Club.—Louise Jackson, pianist, and Mr. Mullenbauer, violinist, were among the artists who participated in the program given on February 11 for the benefit of the Business Women's League.—On February 12, Inez Marvin, violin pupil of Mme. Hall, of the Florida Conservatory of Music and Art, was presented in recital in the auditorium of the conservatory. Miss Marvin was assisted by Katherine Dungan, Ralph Lossey, Helen Merrick, Mrs. McCourtney, and Mme. Hall's orchestra.—A number of visiting musicians were entertained at the home of Mr. and Mrs. Charles Cushman in Broadmoor on February 12. Cora B. Robinson sang "Her Rose," by Coombs, and "My Laddie" for an encore. A contralto solo was given by Mrs. Clyde Sailors, of Kokomo, Ind., and C. Pol Plancon delighted the visitors with the "Toreador" song. C. C. Sharman and H. J. Conwell, baritones, and Atherton Furlong, voice teacher of Toronto, Canada, were others who participated in the program.—An unusually enjoyable concert took place in the Hotel Halcyon for the benefit of the Armenian and Syrian Relief Fund. The feature of the occasion was the singing of P. C. Long, who rendered Mana-Zucca's "Star of Gold" in fine style. I. M. Cassel presided at the piano. A number of Miami singers have added this beautiful song to their programs, and it is well received at all times.—Dorothy Davis, violinist, of Washington, played for the Woman's Club when Mrs. F. G. Hanchett, of California, addressed the organization upon "Reconstruction in Education."—Herman P. Chelius, pianist, of Boston, arrived in this city recently. He was a visitor in Miami two years ago, and he was then heard in recital at the Woman's Club auditorium.—Barcellos De Braga has opened his studio for piano pupils at 312 Boulevard. Mr. De Braga gave five concerts in Jacksonville during the Woman's Club "Demonstration" recently, and created a sensation with his splendid pianism. He will give a concert in the school auditorium at an early date.—One of the most interesting programs of the season was presented by Azalia Hackley, negro singer and chorus leader and organizer, in the Central School auditorium, February 12. Folk songs formed the major part of the performance, the homony parts of which were primitive. Mme. Hackley explaining that she preferred to allow the singers to introduce the harmony that was natural to the singers in the melodies. The results were most successful and agreeable to the ear.

Minneapolis, Minn.—(See letter on another page.)
Montreal, Can.—(See letter on another page.)
Oklmulgee, Okla.—(See letter on another page.)
Philadelphia, Pa.—(See letter on another page.)
Pittsburgh, Pa.—(See letter on another page.)
Portland, Ore.—(See "Music on the Pacific Slope.")
Providence, R. I.—(See letter on another page.)
Reading, Pa.—The second popular concert of the Reading Symphony Orchestra was given in the Rajah Theater on February 4, when local interest in these concerts was again conspicuous by the large number of people who attended the event. Under the baton of the proficient conductor, Mr. Fahrbach, the orchestra presented the overture to "Der Freischütz," by Weber; Liszt's piano concerto in E flat, with Chester Wittell, of Columbia, Pa., as the soloist; the Schumann symphony in E flat major, and Halvorsen's "Einzugsmarsch der Borjaren," a number which was heartily applauded. The soloist of the concert, Chester Wittell, proved his proficiency at the keyboard by demonstrating fine technique and temperamental attributes, and the audience thoroughly appreciated his interpretation of the Liszt "Triangle" concerto. His rendition of Rachmaninoff's prelude in C sharp minor and his own "Canzone Italiana" were particularly enjoyed, and he proved to musical patrons here that as a composer he has something very definite to say. Artists like Josef Hofmann are playing and endorsing his piano solos.—A large audience greeted Eufenia Giannini and her concert company when they appeared at the Rajah Theater recently. Possessing a beautiful voice and a charming personality, Miss Giannini scored a triumph with selections from "Traviata," and her assisting soloists were also enjoyed, although somewhat lacking in professional temperament.

San Antonio, Tex.—Three excellent renditions of Handel's "Messiah" were given on January 24, 27 and 28,

the second and third being necessary because the First Baptist Church, where the cantata was given, proved to be too small to accommodate the crowds. Even as it was, several hundred people were turned away at each concert. David Griffin was the director, and, owing to the illness of Herbert Wall, was the bass soloist also. Other soloists were Mrs. Fred Jones, Elsa Harms and W. Herbert Roberts. "Surely He Hath Borne Our Griefs" and "With His Stripes" were done as a quartet by Mrs. E. P. McKenna, Madeline Sanders, Clifford Biehl and Willis Wiernman. Under the able direction of Mr. Griffin, the work of the chorus was splendid. Walter Dunham did creditable work in his accompanying and in the beautiful "Pastoral Symphony." Mr. Griffin stated that the War Camp Community Service would give various works from time to time, the object being to bring the soldier and the civilian into closer touch with each other. Practically the entire male section of the chorus was made up of soldiers.—Mrs. L. L. Marks had charge of the program which was given at the Lutheran Brotherhood Club January 29. She was assisted by the Rev. William Kraushaar, Louise Kesler, Inez McKinney, Mrs. William Kraushaar, Alice Jackson, Ruth Herbst, Mrs. Whittinton and Eddie Levey. Mrs. Marks and Mrs. J. M. Todd were the accompanists.—Ellen Allen, soprano, assisted by Oscar J. Fox at the piano, gave a short program of songs on January 30 at St. Mark's Parish House, when the Dean Richardson Branch of the Woman's Auxiliary entertained with a musical tea.—The San Antonio Symphony Orchestra gave the fourth concert in the series of six on January 30 at the Empire Theater, when Conductor Blitz also appeared as cello soloist. The first number on the program was Saint-Saëns' "Prelude du Deluge," with its beautiful solo for violin, which was played with charm by the concertmaster, F. Hernandez. "Rhapsodie Mexicana," by Rafael Galindo, was conducted by the composer, principal cellist of the orchestra. The composition was built around characteristic songs of Mexico, closing with the Mexican national hymn. The number was so well received that the latter part of the work was repeated. The next number was the overture to "The Merry Wives of Windsor," which was followed by familiar ballet numbers from "Sylvia." Mr. Blitz chose for his first number the beautiful and tuneful "Variations Symphoniques," Boellmann, which served to bring out the exquisite rich tones of the cello and the splendid technique of the soloist. Saint-Saëns' delightful "The Swan," with harp accompaniment, played by Mrs. E. P. Ware, was given as an encore. The ancient Hebrew chant, "Kol Nidrei," arranged by Max Bruch, was the second number given by Conductor Blitz.—The San Antonio Musical Club, under the direction of Mrs. Frederick Abbott, gave a program at Kelly Field on January 31, a few of those taking part being Mrs. Graves Bogel, Mrs. Carleton Adams and Mrs. Frederick Abbott, pianist.—The San Antonio Mozart Society, Arthur Claassen, director, at the regular meeting, January 31, presented an interesting program, arranged by the director. The soloists were Mrs. Eugene Francis, Frank Basenberg, Ruth Witmer, Clifford Biehl, Mrs. J. G. Hornberger and David Griffin. The society also gave several numbers. Flora Briggs and Walter Dunham were the accompanists.—The students of St. Mary's Hall who are the piano pupils of John M. Steinfeldt gave a recital at his home on February 1. The program was given by Helen Garden, Clara Constance, Jean Cameron, Maydelle Vaughn, Agatha Welsh, Georgie Robertson and Agnes Morrill. Mr. Steinfeldt also played several numbers on the organ, as well as a few of his own compositions on the piano.—A decidedly enjoyable program was given by a large massed band, under the direction of Lieut. E. A. Haloway, at the Community House, Camp Travis, February 2.—Merle Alcock, contralto, and Bechtel Alcock, tenor, were presented on February 3 at the second concert of the Community Concert Course, of which M. Augusta Rowley is the local manager. Mr. Alcock opened the program, and was enthusiastically received. He displayed a lyric tenor voice of unusually sweet and sympathetic quality. Mme. Alcock contributed the next group, and when she stepped to the stage she was given an ovation, for she is not a stranger to San Antonians. Her voice is one of uncommon warmth and beauty, and each number of her first group was well received, it being necessary to give an encore at the close. Mr. Alcock's next group consisted of several negro spirituals and amusing negro songs. He was obliged to add two encores at the close. In Mme. Alcock's next group she imparted pathos or humor, as the song required, with telling power. She was recalled many times, finally giving "Speaks" "When the Boys Come Home." The final group consisted of duets, and it was a rare pleasure to hear voices which blended so beautifully, and at the close of the familiar "Home to Our Mountains" the artists received an ovation. Dorothy Sublette was the excellent accompanist.—The notice of the death of Mrs. William Mitchell Wolf will be found in the obituary column of the current issue.

San Diego, Cal.—(See "Music on the Pacific Slope.")

San Francisco, Cal.—(See "Music on the Pacific Slope.")

Seattle, Wash.—(See "Music on the Pacific Slope.")

Tacoma, Wash.—(See "Music on the Pacific Slope.")

Toronto, Can.—(See letter on another page.)

Waterbury, Conn.—Probably no artists appearing on Waterbury's concert stage have been given quite the ovation which greeted Sophie Braslau, contralto of the Metropolitan Opera House, and Efreim Zimbalist, violinist, on their appearance in Buckingham Hall on February 13. The work of each of the soloists was equally conspicuous, and so greatly enjoyed that as many as three encores were required after some of the numbers. Miss Braslau's glorious voice has gained much in power since she was last heard here two years ago. Its wonderful range and perfect tones were demonstrated in a program especially well suited to this young singer, whose charm and dramatic ability add so much to her art. Mr. Zimbalist's playing was, as usual, delightful, and he received a reception such as is seldom accorded a musician here. He played two of his own compositions as encores, "Orientale" and "Russian Folk Song," each of which was rendered with fine effect. Samuel Chotzinoff was at the piano for Mr. Zimbalist and Giuseppe Bamboscheck for Miss Braslau. Hipolito Lazaro and Hulda Lashanska will be the artists at the March 21 concert.

MUSICAL SITUATION IN JAPAN

(Continued from page 10.)

ment of 500 pupils, which is a pretty big institution, and the methods employed are German ones. The faculty comprises six Germans and forty Japanese, educated in Japan and Europe. There are three private conservatories in Tokio, which is the center of music, besides numerous small institutions throughout the country.

Music Taught in School

"In each normal school the children have to learn singing, harmony, theory, and either violin, organ or piano. In the girls' high school singing, piano and harmony must be taught. In the boys' high the same studies are enforced up to the third year; the fourth year they can choose. The younger generation does not analyze what music is Occidental and what Japanese. They think the translated text of "Suwanee River" and some especially attractive Irish songs are of the fine tone scale Japanese songs. Likewise, many French, German and Russian are considered native songs. I believe in ten or twenty years the old Japanese music will be naturally combined with the modern Occidental and that the result will be interesting.

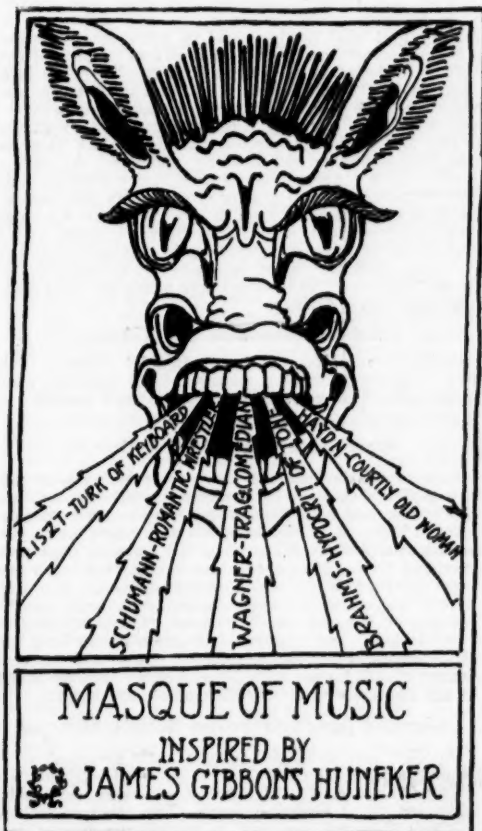
"The change is very noticeable after one has been away from the country for any length of time. For example, when I returned from an absence of five years in Berlin I was amazed to hear the newspaper boys shouting in major thirds instead of in seconds as formerly. The influence of Occidental music and the military trumpets had accomplished this.

"I think, though, that the old idea about a musician not being an ordinary man still exists in Japan today. Many think music is only for feminine gender. When a boy shows an artistic learning he is told that he is a boy and it would be a shame to take music up for a profession. Yet I didn't care," Mr. Yamada concluded, "and did so in spite of whatever opposition there was, and I am not sorry!"

Nor have the audiences who have enjoyed Mr. Yamada's interesting orchestral concerts or heard his charming Japanese songs sung by well known artists had any cause to regret that he broke the convention and turned his mind to music, for in him we find a musician and an artist of great powers—one who stands out as a pioneer of the coming generation of Japanese musicians.

A "Masque of Music" Nightmare

The attached illustration is a pen and ink drawing by A. F. Lange, of New York, and he writes to the MUSICAL COURIER that he was inspired to do the drawing after he had read a recent article in the Sunday Times called "Masque of Music," by James G. Hunecker. It is needless to state that the picture is not a reproduction of the beaming countenance of the genial Hunecker, but represents



some spectre which Mr. Lange imagined him to be after having read some of the epithets with which the critic in question polished off the several standard masters in music. Mr. Lange dedicates his work of art to Mr. Hunecker and to the MUSICAL COURIER.

Aschenfelder Pupils Admired

Rosamonde Hart, soprano, and Edgar Pearce, tenor, artist-pupils of Louis Aschenfelder, supplied the greater part of the program at the annual concert of the New York Mothers' Club, given at the Hotel Astor, February 17. Mrs. Hart sang songs by Sibelius and Gretchaninoff, and Mr. Pearce contributed several numbers by Lehmann. Later both appeared in some duets by Lucantoni and Mrs. Beach. Mrs. Hart also sang songs by Gretchaninoff with her accustomed artistry. Mr. Pearce, among other num-

bers, gave a fine rendition of "Ah, Moon of My Delight," from "The Persian Garden," by Lehmann; his voice is of fine lyric quality, yet round and full, and his diction is noticeably excellent. With more training Mr. Pearce should rank among the big tenors. Both Mrs. Hart and Mr. Pearce later sang a duet by Lucantoni, and both were warmly applauded.

Numerous Engagements of Klibansky Pupils

Pupils of Sergei Klibansky are much in demand, as is shown by the following list of new engagements: Martha Hoyt has been engaged as soloist of the Presbyterian Church, Katonah, N. Y., and Dorothy Donald of the Seventh Presbyterian Church, New York. Virginia Rea will appear on a tour through Maine with Percy Grainger. After her successful appearance with the St. Louis Symphony Orchestra, Elsa Diemer was engaged for another concert with the same orchestra; she also gave a successful recital at the Lucy Cobb Institute, Athens, Ohio. Ruth Percy is engaged for the Pacific Bank concert, February 25. Borghild Braastad and Ambrose Cherichetti gave a concert at the Educational Alliance. Mr. Cherichetti and Bernard Woolf, both tenors, were engaged to sing at the concert of Italian music at the Wanamaker auditorium. Evelyn Siedle has been engaged as soloist at Rutgers Presbyterian Church, Broadway and Seventy-third street, New York, and Ruth Percy at the Clinton Avenue Congregational Church in Brooklyn. Elsie Duffield sang at a concert on Washington's Birthday at Blair Academy, Blairstown, N. J. Alma Keller has been engaged for a tour under the auspices of the Red Cross, and Ambrose Cherichetti for a concert in Paterson, N. J., March 2. Mary Aubrey sang with much success at the concert of the New York Arion Society February 9. At a recital of Klibansky pupils in Bedford Hills, N. Y., for the benefit of the Epworth League, February 4, the following singers appeared: Cora Cook, Kitty Gladney, Martha Hoyt, Charlotte Hamilton, Borghild Braastad and Virginia Rea.

Nina Morgana's Excellent Dates

Nina Morgana has been engaged to appear with Enrico Caruso in all of his concerts during May. On March 3 she will also appear with the tenor at Ann Arbor, Mich. Other important engagements are: Albany, N. Y., February 20; Utica, N. Y. (joint recital with Martinelli), February 21; Reading, Pa., March 6; Kalamazoo, Mich., March 11, and Scranton, Pa., March 19.

Soder-Hueck Artist-Pupils Please

Walter Mills, the American baritone, who is coming to the front among concert baritones through his finely trained voice, appeared as soloist at the Chaminade Club's big midwinter concert at the Brooklyn Academy of Music, February 13, again winning approval with his splendid singing, his vocal quality, and warmth of interpretation. Mr. Mills gave Claude Warford's "Earth Is Enough," Cecil Forsyth's "Oh, Red Is the English Rose," John Prindle Scott's "Old Bill Bluff," and "The Khaki Lad," by Aylward, the last winning special enthusiasm. He later sang in the "Rigoletto" quartet, and also sang the baritone solo, "The King," in the cantata the "Singing Leaves," by Frances McCollin, a beautiful and new composition given by the Chaminade Ladies' Chorus under Mme. Richardson-Kuster's leadership, the other soloists being Joseph Mathieu, tenor, and Marie Louise Clarke, soprano. Florence T. Martin, a soprano with a voice of excellent quality, like Walter Mills an artist-pupil of the Soder-Hueck vocal studio, Metropolitan Opera House, New York, rendered the soprano part in the "Rigoletto" quartet in splendid manner and with vocal ease, ending with a ringing high D. Her vocal progress has been marked of late.

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KANSAS CITY MUSIC LOVERS HEAR MANY NOTED ARTISTS

Kansas City, Mo., February 15, 1919.

With the coming of Guiomar Novaes, pianist, to the Schubert Theater as the third attraction of the Fritschy Concert Series, on January 14, a period of decided musical activity had its inception in Kansas City. That the attractive young Brazilian made a distinct and favorable impression upon her initial appearance here is as certain as that she did it under lamentable difficulties. Miss Novaes' mother had died in faraway Brazil a few days prior to the recital, and the audience had small need of the simple mourning gown she wore to sense the fact that the artist was struggling with poignant grief and that her dominant desire was to conclude the recital as quickly as possible. An originality of conception hard to associate with Miss Novaes' gentle personality is combined with a distinct lack of freakishness, a vividly poetic imagination, and ample technical resources. Rhythm and tempo are words acquiring new depths and meanings at her command and serve to give to her work rather startling characteristic effects. Especially well worth hearing were her renditions of the Gluck-Saint-Saëns ballet music, the F major nocturne of Schumann and the Turkish March from the "Ruins of Athens," Beethoven.

McCormack Concert Postponed

To the great regret of his admirers in Kansas City and the Fritschy concert management in particular, the recital of John McCormack, who was to have sung to the usual sold out house January 27, was cancelled at short notice, owing to an attack of bronchitis. The famous tenor will make a special trip out of New York early in April to fulfill his concert engagement in Kansas City.

Raoul Vidas Wins Audience

An audience which had come to criticise Raoul Vidas, and possibly to compare him unfavorably with Heifetz, Elman and others, promptly dropped its thinly veiled attitude when a few numbers had convinced them that here was another real wonder of the strings, and no posing, long-haired, sentimental schoolboy. An unostentatious stage presence entirely becoming in one so young made for him a direct and popular appeal. Trained in Paris under the blind violinist Berthelet, Vidas is Rumanian by birth and not French. It is said that he has a passion for the ancient masters, Bach, Beethoven, etc., and that he plays modern compositions only because his audiences demand them. He plays, in any event, with a big round, warm tone, and with a splendid sense of rhythmic values. If his technic is not yet perfected it is quite evident to anyone looking into his intent, earnest, boyish face that he will be satisfied with no halfway measures. If resolution and devotion to study count for anything he will have the technic of an Vsaye before he is—well, say thirty-five. Best liked of his numbers were the Saint-Saëns concerto, the "Airs Bohemian," Sarasate, and the perpetuum mobile of Reiss. Vidas was the fourth artist brought here in the Fritschy concert series.

Brown-Seagle Joint Recital

Sunday afternoon, January 26, brought Eddy Brown and Oscar Seagle for a joint recital at the Schubert Theater. Throughout a lengthy albeit delightful program they were warmly applauded by a capacity house.

Maurice Dambois Well Received

Maurice Dambois, Belgian cellist, who appeared at the Schubert Theater, Tuesday afternoon, February 11, as the fifth attraction in the Fritschy Concert Series, delighted his audience with what might be called "super-cello-playing." Dambois elicits a deep, full musical tone from his instrument and plays with fine feeling and restraint. He was acceptably assisted by Mary Jordan, American soprano, who recently gave her debut-recital in New York. Vera Janacopoulos, originally engaged, was ill in New York.

Schumann-Heink's Recital a Moving Episode

The Kansas City concert of Mme. Schumann-Heink was given on the evening of February 11 under the local management of Dr. Cuthbertson Smith, a few days after she had been notified that her eldest son had died in Germany. By an unfortunate twist of Fortune's wheel the program, arranged long before the news of her loss came to Schumann-Heink, was thickly sprinkled with numbers bespeaking love and longing for fallen soldiers.

Little gasps of consternation and then of admiration ran over the vast audience, which filled Convention Hall thousands strong, when Schumann-Heink essayed with grim determination the moving measures of such songs as "My Heart Ever Faithful," "When Two That Love Are Parted," "The Home Road," and "Have You Seen Him in France?" Her voice into which the old loveliness crept only at times was for the most part husky, strained and hard with grim effort. A painful rigidity froze every member of the audience and the famous contralto herself as, very softly, Frank La Forge, accompanist, sounded "Taps" on the piano. It was not Madame but "Mother" Schumann-Heink who sang the words to the ancient bugle call, "Lights Out!" But with the closing words the iron entered into her soul, her snow-white head bowed on her breast and she wept while the great throng sorrowing with her, paid the tribute of bowed heads and absolute silence. While Frank La Forge improvised softly at the piano the great "Mother of Soldiers" regained with an effort her self-control and presently swung into the thrilling strains of "When Pershing's Men Go Marching Into Picardy." Her determination to "carry on" wrung the sincerest admiration from her audience, and the vast hall rang with applause when she had finished. With her customary graciousness the prima donna added two encores to the trying program. The work of Frank La Forge as accompanist was, as usual, nothing short of perfection. Charles Carver, youthful bass, sang acceptably and was brought back for two encores. L. F. T.

Music Optimists to Give Eighth Concert

The eighth concert of the Music Optimists, Mana-Zucca, president and founder, will take place at Chalf's, West

Fifty-seventh street, on Sunday afternoon, March 2. A feature of this concert will be the rendition of works for women's chorus by R. Huntington Woodman, H. T. Burleigh, Nevin, Rogers and Florence Parr Gere. These will be sung by the Philomela Club, Etta Hamilton Morris, conductor. Harold Morris will play his own sonata in B flat minor; Daisy Krey, soprano, will sing songs by Rogers and Gena Branscombe; Edwin Grasse, violinist, will render three of his short compositions, and Claudine Leeve, mezzo-soprano, will be heard in a Chadwick song and two by John Alden Carpenter.

CLEVELAND SYMPHONY PERFORMS WORK OF LOCAL COMPOSER

"Elegy," by Member of Orchestra, Proves Excellent
Number—Celebrated Artists Appear in Concert

Cleveland, Ohio, February 17, 1919.

A large crowd of admirers of Ossip Gabrilowitsch, pianist, filled the Grays' Armory on Tuesday evening, February 14, to overflowing to hear him in a double role of conductor and soloist of the Detroit Symphony Orchestra. This was the first appearance here of the noted pianist as leader of an orchestra and his fame as pianist in no wise surpassed his ability as a conductor. His success was emphatic and he was given an ovation. The orchestra is well rounded out and plays with much fire and spirit. The orchestral numbers were Brahms' symphony in C minor and Tchaikowsky's overture, "Romeo and Juliet." The players, at all times, were acutely sensitive and quick to respond to the fineness, the delicate shadings and brilliant climaxes demanded by the baton.

Mr. Gabrilowitsch was also the soloist of the evening. He played the Mozart concerto in D minor. Of all the fine qualities of his playing, perhaps the most outstanding is the beauty and delicacy of touch. Storms of applause followed this number and Mr. Gabrilowitsch was recalled to the stage many times to acknowledge it.

Elshuco Trio Pleases

The Chamber Music Society of Cleveland presented at its final concert this season the Elshuco Trio, which consists of Samuel Gardner, violin; Willem Willeke, violoncello; Richard Epstein, piano. This concert, given in the Hotel Statler ballroom, February 7, attracted a good sized audience of lovers of chamber music. Each member of the trio is an artist on his own account. Mr. Willeke is well known through his fine work as a member of the Kneisel Quartet, and the other two through reputation, which was confirmed by the splendid performance on this occasion.

John McCormack Repeats His Usual Success

To say that John McCormack, Irish tenor, was greeted by an audience overwhelming in size and enthusiasm is just to repeat what has been said on every other occasion of his appearance here. It is repetition also to speak of the audience held spellbound, while he sings each "story" in such a manner that never a word is lost and the listeners are held in suspense as each episode in the song is so wonderfully told. This is merely a roundabout way of speaking of Mr. McCormack's perfect enunciation, which alone is enough to captivate and hold an audience. As to his singing, he has never been in finer voice than on this occasion nor sung with greater charm. His program included an aria, groups of English songs and Irish folksongs—also many encores. Donald McBeath, violinist, added much to the pleasure of the evening, by playing two groups of solos. Excellent accompaniments were furnished by Edwin Schneider. The concert was under the local management of B. L. Gafney.

Ethel Leginska Wins Big Audience

Under the auspices of the Fortnightly Musical Club, Mrs. Franklyn B. Sanders, manager, Ethel Leginska, pianist, appeared before a large and enthusiastic audience at Grays' Armory on Tuesday evening, February 11.

Alma Gluck Given Royal Welcome

Every available inch and many other inches were utilized at Grays' Armory to accommodate the vast audience which welcomed back Alma Gluck, who is a very decided favorite here. Mme. Gluck has every attribute which goes to make perfection. A charming and dignified stage presence, and a voice of eloquence and beauty. While her program consisted chiefly of new and unique songs, they were heartily applauded, although no new song could possibly win the ovation that the last encore, "Carry Me Back to Old Virginny," was accorded. Salvatore De Stefano, hapiist, whose playing has wonderful power and exquisite beauty, shared honors with Mme. Gluck. Eleanor Scheib, at the piano, furnished excellent accompaniments.

Cleveland Symphony Proves Notable Attraction

Another very delightful program was presented at the second popular afternoon concert by the Cleveland Symphony Orchestra, Nikolai Sokoloff, conductor, on Sunday, February 16, at Grays' Armory. The program included Weber's "Oberon" overture, a fantasia on themes from Puccini's "La Bohème," two Slavonic dances by Dvorak, a suite from Delibes' ballet "Sylvia," "Elegy," op. 7, "Caprice," op. 2, by Charles V. Rychlik (Cleveland composer and one of the first violinists of the orchestra), and Rossini's "William Tell" overture. As on all former appearances of the orchestra excellent response to the baton of the conductor marked each number. The audience was very appreciative and applauded each number most heartily. Francis J. Sadlier, Cleveland baritone, was the soloist for the afternoon. Mr. Sadlier sang the "Toreador Song" from Bizet's "Carmen." This was given with splendid effect and brought the singer hearty applause. For an encore Mr. Sadlier sang a charming ballad, "It Was a Dream," to a harp accompaniment.

The Cleveland Symphony Orchestra will take the place of the Chicago Symphony Orchestra at the Oberlin May Festival this year and will also fill a week's tour with concerts in Akron, Canton, Warren and Kent. B. F.

FIRST TORONTO CHAMBER MUSIC CONCERTS PROVE BIG EVENT

Concerts and Recitals of Interest

-Toronto, February 14, 1919.

On Thursday evening, February 6, Mrs. Zoe Cresser-Gaskins, pupil of Mme. Lavoie-Herz, was heard in a piano recital, offering a program of pieces including Schumann's sonata in G minor, a Chopin nocturne and Mendelssohn-Liszt's "Wedding March" and Elfen Chorus with other pieces, in a manner so praiseworthy as to reflect highly on her piano playing talent, and the schooling she is receiving from Mme. Herz.

Aline van Barentzen in Recital

The Woman's Art Association of Canada is to be congratulated on the success of the piano recital given by Aline van Barentzen on February 10, as not only was there a large audience of music lovers in attendance, but the highly gifted and versatile young artist displayed a unique brilliancy in the performance of a program of diversified character, including the symphonic variations of Schumann; pastorale variations, Mozart; Weber's "Perpetual Motion," Scarlatti's piece pour le clavecin, Cyril Scott's "Lotus Land" and Liszt's "Campanella" etude. Miss Barentzen's style is quiet, unassuming and picturesque. Her technic is almost faultless in the execution of silvery runs and trills, and she grasps chord masses with much skill and authority. Besides, her tone is ever musical and her rhythmic feeling true and virile. Her success was immediate and her career should be a notable one.

Chamber Music Concerts Begin

On Tuesday evening, February 11, the first of three chamber music concerts by the Hambourg Concert Society was presented before a very large audience. The numbers given were two quartets by Corelli and Saint-Saëns; violoncello concerto superbly played by Boris Hambourg; an aria by Saint-Saëns charmingly sung by Mrs. F. Benton Box, pupil of Carboni and who possesses a voice of much smoothness and of good quality, several piano solos brilliantly played by the South American pianist, Alberto Guerro, including Alkan's "The Wind" and Rabel's "Jeux D'Eau," and Schumann's piano trio No. 2 in F major, op. 89. In this latter work M. Guerro took the piano part, and the Corelli numbers and the accompaniment of the concerto previously spoken of were effectively played by Gerald Moore, a young pianist of character and talent. The works performed by the Hambourg Concert Society are invariably well performed and the attendance grows constantly larger. This is evidence that the wind is blowing from the right quarter, with fair weather ahead as far as the future of chamber music and the welfare of the society are concerned.

Paul Wells Gives Recital

On Wednesday evening, February 12, in the Canadian Foresters Hall, Paul Wells, pianist and teacher in the Toronto Conservatory of Music, gave a recital consisting of fantasia and fugue in G minor, Bach-Liszt; Beethoven's minuet in E flat major, and his rarely played sonata in E major, op. 14, No. 1; several Chopin pieces; a group of his own compositions, "A Winter Ballad," "Dance to a Lark," "Ballad to Lake Joseph," and closing with three Liszt pieces, including the rhapsody No. 12. Paul Wells—slight though he is—produces a round musical tone, sometimes of tender character and again powerful and full of healthy vigor. He had excellent rhythmic qualities, temperament in abundance, a well controlled and regulated mechanism, and his interpretations are invariably personal and significant. He is very busy and talented, and his playing always artistic and interesting, although the apparently unnoticeable habit of syncopating passages which should be played absolutely together is more or less in evidence, and somewhat disquieting.

Opera Debut Crowns Werrenrath's Season

Reinald Werrenrath's debut at the Metropolitan Opera House on Wednesday, February 19, was the crowning event of an unprecedented record of seven weeks which began his 1919 season. From the first of January to February 19 there were twenty recitals, including three appearances in Greater New York and one in Brooklyn. January 1, at Aeolian Hall (second New York all-English recital of the year); January 13, Waldorf-Astoria (Bagby morning musicale); January 14, Carnegie Hall (Humanitarian Cult), and February 10, Brooklyn Academy of Music (all-English recital). The Brooklyn audience evidently wanted to go the New York audiences "one better," for the huge Academy of Music was not only packed, but over two hundred and fifty seats were occupied on the stage, and the enthusiastic audience forced the baritone to give ten encores at the conclusion of his various groups.

Other concerts were: January 6, Schenectady, N. Y.; January 15, Brockton, Mass.; January 20, Topeka, Kan.; January 21, Lawrence, Kan.; January 23, Kansas City, Mo.; Joplin, Mo., on the 27th; Oklahoma City, Okla., on the 30th, and Tulsa, Okla., on the 31st. Then in February he appeared in Nashville, Tenn., on the 3d; Paterson, N. J., on the 6th; New Brunswick, N. J., on the 7th, and on the 8th in Lawrenceville, N. J. February 10 brought him to Brooklyn, the 11th to Hartford, Conn., and the 14th to Newport News, Va.

Two days after his operatic debut Mr. Werrenrath gave his third all-English New York recital at New York University and he has been engaged as soloist at the Evanson North Shore Festival, the Newark, N. J., and the Fitchburg, Mass., Festivals.

Bonnet Gives Emporia Recital

In the beautiful Gothic Chapel in the College of Emporia, Joseph Bonnet, the celebrated organist, gave a recital on Tuesday evening, February 18. The concert was given under the auspices of Daniel Hirschler, dean of the music department, and the instrument was a four manual and echo organ. There were over a thousand persons present, and the audience proved most appreciative. The program included the following numbers: First sonata in D minor, Guilman; Forerunners of Bach—"Recit de

Tierce en Taille" (N. De Grigny, 1671-1703); prelude (Clerambault, 1676-1749); fantasia and fugue in G minor (Bach, 1685-1750); "In Dulci Jubilo," Christmas song (Bach); choral in A minor (César Franck). As an encore Mr. Bonnet played "Ariel" (after a reading of Shakespeare), "Romances Sans Paroles," "Variations de Concert."

Mme. Valeri Gives Reception for Mme. Hempel

Last Saturday evening, Delia Valeri, the distinguished vocal pedagogue, gave a reception and musicale at her West End avenue home studios, in honor of Frieda Hempel. About 150 guests were present, among them being many well known musicians and opera artists. Several of Mme. Valeri's pupils sang and displayed excellent training and praiseworthy confidence.

Some of the guests were Anna Fitzu, Helen Fountain, Bruno Huhn, Lee Kugel, Giuseppe De Luca, Richard Hageman, Renée Thornton, Mr. and Mrs. B. Neuer, Mr. and Mrs. Alvin Schmoeger, Roger De Bruyn, Mme. De Piña, General Pizzarello, Dr. and Mrs. Sarlabous, Genaro Papi, Giulio Setti, Gustav Saenger, Mme. Borghild Langaard, M. Halperson, Captain Fanelli, Mlle. Garrick, Melanie Kurt, Mr. and Mrs. Leonard Lieblich, Mme. Tamaki Miura, etc.

Bainton Conducts in Holland

Edgar Bainton, the London conductor, led two concerts of the Mengelberg Orchestra at Amsterdam and The Hague not long ago. The Dutch papers speak very highly of Bainton's conducting. The same program was given at each place: Elgar's "Enigma"; Delius "Brigg Fair"; Coleridge-Taylor's Ballade in A minor; Frank Bridge's "Lament" (for string orchestra); Grainger's "Shepherd's Hey" and Balfour Gardiner's "Comedy Overture."

Musicians Like Dunsany Plays

At the Punch and Judy Theater Dunsany's "Gods of the Mountain" was seen last week at various times by Fritz Kreisler, Leopold Stokowski, Dolci, Claudia Muzio, Onkrainsky, etc.

Kanders Photograph by Bachrach Studios

The photograph of Helene Kanders which appeared in last week's issue of the MUSICAL COURIER was made at the studios of Bachrach, 507 Fifth avenue, to whom the credit should have been given.

Spalding Decorated by Italian Government

Albert Spalding, the American violinist, who has for the past two years been serving his country in Italy, cables that his request to the War Department that he be discharged from the army has been granted and that he will be the soloist in three symphony concerts to be given by the St. Cecilia Orchestra in Rome, March 10, 16 and 21. Mr. Spalding has just been decorated by the Italian Government for his valuable services, with the Cross of the Italian Crown (which is the highest decoration which can be conferred upon a civilian). Otto H. Kahn received the same decoration a short time ago.

Effa Ellis Perfield to Have Boston Class

Effa Ellis Perfield spent two days—February 21 and 22—in Boston and gave a number of her interesting demonstrations. As a result of the visit, Mrs. Perfield is to have a Boston class every other Friday, beginning March 7, at the Hotel Brunswick.

Carpenter Writing a Ballet

John Alden Carpenter, the Chicago composer, whose "Perambulator" suite has been played by all the leading orchestras of the country and whose songs are favorites with the leading artists, is busily at work on the score of a ballet-pantomime. It would not be surprising to see it presented by the Metropolitan Opera during the season of 1919-20.

Namara Probably Going Abroad

The MUSICAL COURIER learns that Namara, soprano of the Chicago Opera Association, is likely to go abroad this spring for professional work. She will probably appear in special performances at the Opéra-Comique, Paris, and also as soloist at one of Sir Henry Wood's "Prom" concerts at Queen's Hall, London.

Prokofieff with Haensel & Jones

Serge Prokofieff, the young Russian composer and pianist, who has made something of a sensation in Eastern musical circles this winter, has just made arrangements with Haensel & Jones, the New York managers, to guide his concert destinies next winter. One of the events of the season will be the production by the Chicago Opera Association of the opera which Cleofonte Campanini has commissioned Prokofieff to write for his organization, "The Love of Three Oranges."



GIACOMO RIMINI.

The popular Italian baritone of the Chicago Opera Association, who won a new and special success for himself in the American premiere of Catalani's opera, "L'oreo," at Chicago in January, a success which was repeated and confirmed in the first New York presentation of the opera. Mr. Rimini, as it happens, has often been cast for the leading baritone roles in those operas in which Rosa Raisa is protagonist, and in consequence of the illness of that singer, he has not been heard so often in New York as would otherwise have been the case, much to the regret of his many admirers.

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(Next Biennial Meeting N. F. M. C. to be held at Peterboro, N. H., in 1919. Everything pertaining to the programs for that occasion must be referred to the N. F. M. C. executives, Mrs. MacDowell standing ready to carry out the dispositions of that association only.)

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INTERESTING FACTS ABOUT DAVID HOCHSTEIN'S CAREER

As Told by His Former Teacher, Alois Trnka

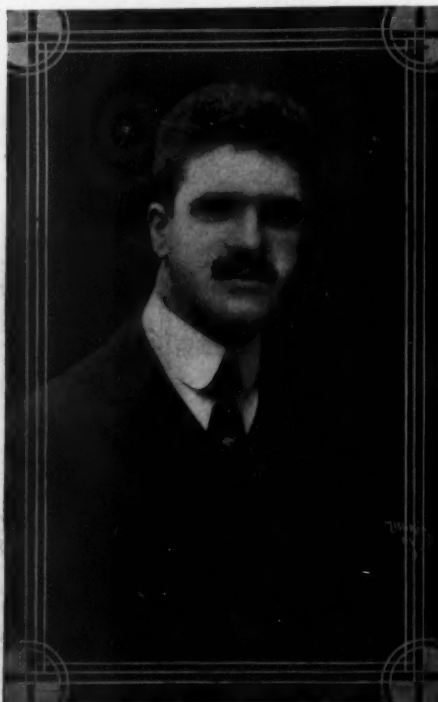
In an interview with Alois Trnka, the concert violinist and widely known as teacher of David Hochstein and Max Rosen, some hitherto unknown facts are conveyed to the reader, regarding the discovery and training of the late soldier-violinist who died in France. Mr. Trnka had the following to say:

"Toward the close of my European course of study in Prague, Bohemia, where I graduated from the Conservatory under Professor Sevcik, I declined a post by that master as teacher in Russia and resolved to go to my native country and therefore accepted another position in Rochester, N. Y. There among my prospective students was little David Hochstein, then about twelve and a half years old. Upon hearing him play I found aside from his elementary knowledge of his violin, a lad beaming with intelligence, with a nature quiet and unassuming, coupled with a talent and a desire to begin work. After two and one-half years of my stay in Rochester, in which time David more than proved his value, I was eager to become more active in the musical field and decided to go to my native city, New York.

"Arrangements were completed with the Hochsteins and it was agreed that David would live with me and resume his studies. I remember his dear mother when she asked me before this, whether David would some day become a musician worthy of his profession and my assurances to her were all she desired.

"His progress in all sincerity was that of the true type of not only a genius but combined with a fine mental development. David grew to be equally handsome—the reflex of his entire being seemed aglow in his playing.

"During the period of his five years of training with me he had performed at many a fine engagement. The Pittsburgh Orchestra, under Bernthaler, which secured young Hochstein as soloist at one of its summer concerts, found in his performance of Saint-Saëns' concerto (in B minor) a violinist of noteworthy distinction and then only seventeen and one-half years old. When late in the fall



ALOIS TRNKA,
Violin pedagogue.

he left for Vienna he was already equipped with the entire scope of the classical and modern literature of the violin. Whether in Bach or Paganini along with any essential form of studies he was a player of the highest technical mastery and of more than equal intelligence.

"Upon his examination at the Imperial Academy he entered the 'Master School' under Professor Sevcik, who wrote me immediately of Hochstein's acceptance: 'My congratulations to you on so distinguished a pupil. Hochstein passed his examination in excellent manner.' Within three months' time David was called upon to appear at the first Meister Schule concert and after his performance (with orchestra accompaniment) of the Paganini concerto with Sauret's difficult cadenza he became the talk of all Vienna.

This was an indirect tribute to his magnificent equipment before he left these shores. He won the first prize in the course of two years, and later headed a list of Sevcik disciples for London where, in Queen's Hall, Sevcik conducted a series of concerts. Hochstein won new laurels in the Beethoven and Paganini concertos. Before Sevcik left Vienna for London he wrote to Mme. L. Wetche, a pianist friend of his, a resident in New York City, the following note: 'Hochstein will appear in London soon and I hope he will not disgrace Mr. Trnka and myself.'

"That Hochstein was the pride of Vienna and the Academy there was no doubt. He played to crowded houses in that capital and this was enough evidence of his art finding real appreciation in the warm reception to him in any of his concerts there.

"David later betook himself to Loschwitz-Dresden, Germany, where he played for Professor Auer, who in turn spoke in terms of praise of Hochstein's unusual bowing. David was so enthused with this maestro's dictations, that he followed him on to Russia, where he later appeared in the Tchaikowsky concerto with orchestra. There the audi-



Photo by Mishkin, N. Y.

GRETA MASSON,

The gifted soprano who has been singing Arthur A. Penn's "The Magic of Your Eyes" for the boys in the hospitals and convalescent camps. Miss Masson has found the song particularly suited to their needs and it appealed to them so strongly that it was a rare occasion when she did not have to repeat the chorus in which the boys would join in singing.

ence stormed the young violinist with riotous applause. David remained my most loyal friend through his persistent acknowledgment in public or press in this country of the fact that the real balance of his training rested with me."

Vanderpool's "Values" and "I Did Not Know" Sung Constantly

Maude Allen, the singer who with Vera Barstow, the violinist, has been touring France and entertaining the boys, has written an interesting letter to Frederick W. Vanderpool, the composer of "Values," "I Did Not Know" and other lovely songs, in which she says, in part:

The entertainment proposition is a vital question just now with the boys. They are all, or most of them, eager to get back and it seems much to them and their interests to keep them occupied and entertained and amused. The climate alone, at just this time of the year, is most depressing and distressing. How any one can possibly keep healthy is a mystery. I tried the serious but beautiful (and my favorite) song of yours, "Regret," one evening, just to see how it would be received and it went so big I've continued to use it ever since. I find the boys enjoy the serious songs. One evening the boys kept me singing and I jokingly said: "Boys, you're a sentimental bunch." They replied: "We like that kind of songs when any one can sing them like you can." I considered it a great compliment.

Another singer who has found Mr. Vanderpool's songs an addition to her recital programs is Martha Atwood. Miss Atwood sang his "Ma Little Sunflower" and "The Heart Call," which is dedicated to her, at her Princess Theater recital on Sunday evening, February 2, with exceptional success.

Harriet McConnell sang "Values" at the Globe concert on January 28, when it was accorded a splendid reception.

George Reimherr sang a group of Mr. Vanderpool's songs, "Values," "Love and Roses" and "Design," with the composer at the piano, at Mme. Soder-Hueck's studio recital on February 1. Mme. Soder-Hueck states that she uses "Values" "a great deal as it is splendid and very singable."

Marguerite Ringo's singing of both "Values" and "I Did Not Know" at the Bayonne Community Sing, Sigmond Spaeth, leader, on January 28, aroused much enthusiasm, while H. Denton Barstow, the well known English tenor, presented two Vanderpool songs, "Values" and "I Did Not Know" at the January 27 meeting of the Professional Woman's League. After the former, the applause was such that he was compelled to repeat it.

Mr. Steinecker, of the Great Lakes Four, which is touring to the Pacific Coast on a navy enlistment drive, is using "Values" and "I Did Not Know."

Recent letters of approval include the following:

I wish to tell you briefly how much we—my students and myself—enjoy singing your songs. They are beautiful, full of melody and deep feeling. At present we are singing "I Did Not Know" and "Ye Moanin' Mountains," which we find reach the hearts of our listeners.
(Signed) THERESA RIJIM.

The songs that I am using at present are "Values" and "I Did Not Know." "Neath the Autumn Moon" and "A Song for You." I like them because the sentiment is always so beautiful and the music is always so harmonious. People like them. They are songs that you can put your heart and soul into. Another thing, people always understand and love them as the singer herself does.
(Signed) MARJORIE WALK.

"I Did Not Know" and "Values" will prove most acceptable additions to my repertory, as they are easily in the better class of English balladry.
(Signed) CLARE H. HARRINGTON.

It is with much pleasure that I can write and tell you of the success I have had in using "Values" and "I Did Not Know." The boys have expressed their approval of them at a number of the camps here in the West.
(Signed) SYBIL CONKLIN.

Anne Shaw Faulkner's Activities

Anne Shaw Faulkner, Western representative of the National Bureau for the Advancement of Music, has accepted the chairmanship of music of the New Federation of Women's Clubs in Chicago.

An Interesting Perfield Music Test

The auditorium at Wanamaker's was filled with an appreciative audience on Friday afternoon, February 7, which gathered to hear the pupils of Maude Tucker Doolittle, normal teacher of Effa Ellis Perfield, in a recital and music test.

Mrs. Perfield opened the program with a few introductory remarks, in part as follows:

Shakespeare has said: "Man that hath no music in himself, nor is not moved by concord of sweet sounds is fit for treason, stratagems and spoils." We believe all men must have music in their souls. A man may not demonstrate music, but that does not prove that he has not it within himself. It is the task of the music teacher to develop the individual in such a manner that he can manifest music. The aim of all music teaching is to develop musical feeling. The result many times is a failure because music was presented through the intellect, reasoning and drills. We believe that musical feeling can only be developed by presenting the three educational senses—ear, eye and touch.

Any normal being can hear through the ear, see through the eye and touch through the body, but in music we must hear through the eye and touch, see through the ear and touch, and touch through the ear and eye. These feelings are supported by reasoning and practically applied to singing, spelling, playing and writing music.

Upon request, Mrs. Perfield answered the following questions from the platform:

Question: Have all of these pupils studied only in this way?

Answer: No; some have had music previously through reason-



EFFA ELLIS PERFIELD,
Well known pedagogue.

ing. Some have studied only in this way, and a few are what the professional calls monotones.

Question: Do you use a text book for the theory of music?

Answer: No, because the beginner cannot read feeling from a book, and if he gets reasoning from it he is apt to "lean on authority" instead of using his own reasoning.

Question: Do you teach singing by do, re, mi?

Answer: No, because do, re, mi is only a guide and as such is more difficult to learn than the real thing. It is not fundamental because it is not final. We teach singing by rhythmic, melodic and harmonic feeling based on chords instead of the scale.

Question: How do you develop a pupil without correcting him and at the same time keep him from becoming egotistical?

Answer: "Change a man against his will and he is of the same opinion still." We conduct our drills so that the pupil corrects himself. He feels and reasons for himself. And as for a pupil becoming egotistical, that is impossible, because the moment one thing is accomplished a new vision, a new ideal is ahead. The egotist is one who believes that he has fully arrived. We are constantly enlarging our vision.

Question: How do you grade a pupil?

Answer: By his efforts and not by the result.

Question: What is the value of the rote song?

Answer: Many teachers think it unnecessary to teach singing. We place a great value on it. The rote song develops musical memory, providing it is not presented through words. It develops a feeling for melodic progression. Through the rote song, the teacher may present a repertoire of good music that otherwise would be impossible to give the pupil because of the price of music.

Question: How do you teach memorizing?

Answer: It is impossible to tell you now exactly how we teach memorizing. All memorizing should be musical first and intellectual second. Musical memory requires the recalling of impressions and intellectual memory requires the recalling of facts.

At the close of the talk, Mrs. Perfield offered to answer any questions that might be prompted as the result of the test. The program was as follows:

Rhythmic dictation, sight singing; "The Wind in the Cherry Trees" (Russian folksong), given in melodic and harmonic dicta-

CAN THE TEACHING OF SINGING BE STANDARDIZED?

I DO not see how the art of teaching singing can ever be standardized; the whole subject is too individual, too personal. The standard of excellence cannot be cut and dried and bound fast by rules.

—Percy Rector Stephens.

TEACHING "Singing" cannot be standardized; but the law governing free tone emission can be standardized. Free tone emission has nothing to do with the individuality of the singer, nor has it anything to do with quality or interpretation.

—Julius William Meyer.

Are You Interested in This Subject?

A PAMPHLET containing a series of articles by Julius William Meyer, on the Technit of Singing will be sent free on request.

Address: Department I, Musical Courier, 437 Fifth Ave., New York

tion and sung by the class; chord singing, spelling, sentences and harmonic dictation; sonata No. 18, allegro (Mozart), solfeggio (Bach), "Album Leaf" (Grieg), Patrice Salvatori; "Cradle Song" (Kaufman); "Circling Round the Christmas Tree" (Crosby-Adams), Florence Broter; "Sprites of the Glen" (Dennee), Dorothy Haynes; "Shepherd and Shepherdess" (Gardner); impromptu in C sharp minor (Rehnd), Ruth Sepow; "Value of Creative Work," Mrs. Perfield; scansion and improvising on original poems of Lora Aborn, Leona Hermann, Ethel Braveman; original compositions; question and answer; poem (Stevenson), Donald Gunnison; poem (Lora Aborn), "The Chorus," Chinese dance, Lora Aborn; "Dropping Leaves," "In Autumn," "Gypsy's Dance," Florence Broter; "Oriental Lullaby," Dorothy Haynes; prelude, "The Way of the World," "In the Garden," barcarolle, "At Dawn," "Doll's Dance," "May Time," "Bells," "Chinatown," Patrice Salvatori.

Portanova Pupils in Recital

Vincenzo A. Portanova, New York vocal teacher, presented nine advanced pupils in recital at his beautiful studio, 352 West Fifty-seventh street, New York, on Sunday afternoon, February 16. The work of the young artists was greatly admired. They all showed excellent training and reflected much credit upon their teacher.

The following program was rendered: "The Lord Is My Light" (Allerton), "Sad Days" (Portanova), Frederick Yagel; "Vissi d'Arte" (Puccini), "The Star" (Rogers), Muriel Muth; "Mother o' Mine" (Tours), "Song from Robin Hood" (De Koven), Gordon Petroment; "O Bocca Dolorosa" (Sibella), "La Colomba" (folksong), Mrs. Dan Greenwald; "Un bel di" (Puccini), "A May Morning" (Denza), Mrs. M. Weinsier; "Non Torno" (Matti), "Mattinata" (Tosti), D. Olefsky; "Romance Santuzza" (Mascagni), "Amore che lo credea follia" (Portanova), Jessie Demarkis; "Pleurez, Pleurez, Pleurez" (Massenet), "El Arriero" (Di Nigero), Gesmona Willanoir; "Nobles Seigneurs" (Meyerbeer), "The Americans Come!" (Fay Foster), Essie Gordon; duet from "Cavalleria Rusticana," Miss Demarkis and Mr. Yagel.

The outstanding feature of the concert was the production of Mr. Portanova's two very melodious new songs.

Martha Atwood's Recent Appearances

Martha Atwood was one of the artists who appeared at the musicale which was given for the benefit of the Franklin W. Hooper Memorial at the home of Mrs. Herman Stutzer, in Brooklyn, on February 11. Among Miss Atwood's numbers were Frederick W. Vanderpool's "I Did Not Know" and "Ma Little Sunflower." She was in fine vocal form and was warmly received.

The day previous, Miss Atwood was the soloist at the Eclectic Club and sang two groups, which included "Says Jane," Forsyth; "Regret," Vanderpool; "La Belle du Roi," Holmes; "Values," Vanderpool; "Supposin'," Trevalsen, and "Daybreak," Deale.

Etta Hamilton Morris Pupils' Recital

An afternoon of music was given by first year pupils of Etta Hamilton Morris at the studio on Saturday, February 8. The young singers displayed in a varied program voices of good quality, used with unusual freedom and style. Helen Reeve, Josephine Lowery, Nina M. Treffs, Mrs. Joseph B. Barrymore were the singers. Warner Emerson, boy soprano, also sang, his voice already showing considerable promise and handled with rare finish for a boy of ten years.

Mero, Home from Cuba, to Tour South America

Yolanda Mero, the pianist, is to tour South America next season for an extended period. She has just returned to New York from Havana, after quite a serious delay owing to the loss of her passport, which cost her the loss of two Philharmonic engagements here, one in New York on February 7 and the other in Brooklyn, February 9. She was able to get home on an emergency passport issued to her through the kindness of the American Minister, Mr. Gonzales, in Havana, but too late to bring her home in time for these two engagements.

Havana, however, received her with open arms; rarely has a pianist made such a stupendous success as did Mme. Mero at her first appearance in the auditorium of M. De Blank's Conservatory, which, after her opening recital, was altogether too small to hold the crowds that demanded admission to hear Mme. Mero. As soon as she had played the three concerts there for which she was engaged, her recitals were removed to the much larger auditorium in the Y. M. C. A. in Havana, where she appeared four times more to absolutely crowded houses.

Herewith is a snapshot taken of Mme. Mero in a rose garden, to which she was escorted by the owner and where she was taught the art of grafting roses. The bed in the



MME. MERO IN A BED OF ROSES.

midst of which she is seen is a species of American Beauties which were brought to Havana and since have become native plants there.

Olga Samaroff's Recital February 27

Olga Samaroff will give her only New York recital on Thursday afternoon, February 27, at Aeolian Hall.

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PHILADELPHIA ORCHESTRA PLAYS PITTSBURGH'S NEW BALLET MUSIC

Stokowski Conducts Memorable Performance—Mme. Samaroff Delights as Soloist—Coming Opera Performances Attract Chief Attention

Pittsburgh, Pa., February 20, 1919.

A good sized audience was present at Syria Mosque, Monday evening, February 17, and at the Nixon Theater, Tuesday afternoon, February 18, to hear the Philadelphia Orchestra, Leopold Stokowski, conductor, present the fourth pair of concerts. While a large audience was on hand it was not as large as it should have been and there were many vacant seats in both balconies. It does seem a pity that when such excellent concerts are given at prices from 50 cents up, that so many seats should remain empty. Even at the concert given by the Detroit Orchestra, when such a small audience attended, many were heard to express their desire for a local orchestra, but when a visiting orchestra cannot be supported once a month, how could a local organization be supported?

The opening number was Beethoven's fifth symphony in C minor. This is always a most appreciated selection, and Mr. Stokowski's reading of the score seemed more effective than ever. The andante or second movement is quite a favorite and was heartily applauded. Olga Samaroff, who in private life is Mme. Stokowski, was the soloist and played the second number on the program with the orchestra, which was Tchaikovsky's concerto in B flat. This number was played in unusually good style and with much expression, giving Mme. Samaroff ample opportunity to display her excellent qualities as one of the foremost women pianists of the day. Mme. Samaroff proved quite a favorite and was recalled no less than six times.

The third number on the program was the ballet music for "Mary Magdalene," Part I, by Carl Whitmer, a Pittsburgh musician, and this was the initial performance of his composition. The composition is distinct in its ballet style, and yet is quite descriptive in its various movements, there being represented "The Night Lights," "The Stars," "The Moon," "A Comet," all in the first movement. The second movement is "The Asp Death"; third, "The Sucking Bees"; fourth, "Sunrise." Mr. Stokowski read the composition with his admirable good taste, and received quite an ovation at its conclusion. He was recalled many times by the enthusiastic audience and each time tried to locate the composer, but his presence seemed lacking. Mr. Whitmer could not help but feel elated over the hearty reception of his efforts.

The program closed with Grieg's "Notturmo" and Liszt's twelfth rhapsody, played by Mme. Samaroff without orchestra. These compositions were distinctly different in style and showed the versatility of the artist, whose work is of the highest standard.

Chicago Opera Association Engagement

As the time draws near for the appearance of the Chicago Opera Association, March 10, 11 and 12, the enthusiasm increases. Deep interest is being shown in "Thais" and the "Barber of Seville," due to the popularity of Mary Garden and Galli-Curci, but these two artists should not detract from the appearance of Rosa Raisa, the brilliant dramatic soprano, who will sing Leonore in "Il Trovatore." With Raisa and Dolci, too, Pittsburghers should not miss hearing these two artists even if the operas have been given repeatedly. They have never been presented in Pittsburgh with such a cast and a real treat is in store for those who attend, while those who do not go, no matter what the reason, will suffer a loss not to be regained soon. So don't miss hearing Raisa and Dolci in "Il Trovatore."

H. E. W.

New Leginska Songs Accepted by Schirmer

G. Schirmer has just accepted four songs of Ethel Leginska. The titles of these are "At Dawn," "Spring Song," "The Gallows Tree" and "Winter." Two were sung recently at a concert in Detroit by Nina Morgana, soprano,



ETHEL LEGINSKA,
Pianist and composer.

with Mme. Leginska accompanying. Many other prominent singers have already expressed their desire to use Leginska songs on their programs. She is another composer-pianist added to the already distinguished list.

Roberts, Soloist with Brooklyn Apollo Club

The MUSICAL COURIER learns that Fritz Kreisler, the violinist, has just completed a new string quartet, which is being rehearsed by the Letz Quartet and will be performed by that organization in New York in April.

large and enthusiastic audience, and few artists before the public today can give a more convincing program than she. Style, personality and a rare, rich voice which fits every mood of song, are hers, and she was recalled many times, responding with several encores.

Caruso's Silver Operatic Jubilee

On March 22 next Caruso will celebrate the silver anniversary of his professional debut in opera. It will be a great night at the Metropolitan. The program will be made up of scenes from several of his best known roles, supported by all the principal members of the company, and the profits of the evening will go to the Opera Emergency Fund. Incidentally, Tuesday of this week, February 25, was the tenor's forty-sixth birthday. His debut was in "L'Amico Francesco," at the Teatro Nuovo, Naples, 1894, and his first appearance at the Metropolitan was in 1903. He has sung there at least a part of each season since.

Levitzi Re-engaged for Toronto

Mischa Levitzki, the eminent pianist whose great art has become recognized by all music critics and laymen as well, has been re-engaged for a second recital of this season at Toronto, Canada, for March 3. In one of the papers the critic said, "Our people recognized this boy's genius when he played here a year ago, so we claim him."

BOSTON INTERNATIONAL MUSIC FESTIVAL ATTRACTS HUGE THRONGS

Chorus of Old Singers Who Participated in the 1869 Peace Jubilee a Feature

The great International Music Festival at Boston, in celebration of the cessation of hostilities and of the fiftieth anniversary of the famous Peace Jubilee of 1869, took place at Mechanics' Building on Friday and Saturday, February 21 and 22, under the auspices of the Chamber of Commerce and the War Camp Community Service. The chorus numbered about 1,400, made up of members of choral organizations from Boston and vicinity. There was an orchestra of 100. Alfred Hallam was the general director. Participating in the programs were various groups of European-Americans from different friendly and neutral countries, who sang folk-songs, performed national dances, and so forth. There was a good audience on Friday evening and on Saturday the hall was crowded at both performances, the total attendance being estimated at 17,000. Among the soloists and conductors taking part in the programs were Vera Curtis, Wallace Goodrich, Henry F. Gilbert, Maurice Dambois, Georges Longy, George W. Chadwick, Mabel W. Daniels, Henry Hadley, Helen Stanley, Aurore La Croix, Yvonne De Tréville and Lieut. William Gustafson, Jr.

A feature of each performance was the singing by a chorus of about 100 men and women veterans of the Peace Jubilee chorus of 1869, of the hymn "Ring Out, Sweet Bells of Peace," and another feature was the participation in a closing number of the program at each concert of a group of United States soldiers, just returned from the front, representing no less than twenty-four different nationalities. A more extended account of the festival will appear in next week's MUSICAL COURIER.

Next Week at the Metropolitan

Monday evening, March 3, "Thais," Farrar, Diaz, Whitehill, Monteux; Wednesday, "Cavalleria Rusticana" and "Le Coq d'Or," Easton, Lazaro, Chalmers, Moranzoni, Barrientos, Sundelius, Diaz, Didur, Galli, Smith, Bolm, Bartik, Bonfiglio, Monteux; Thursday, "Le Prophète," Muzio, Matzenauer, Caruso, Rothier, Mardones, Diaz, Bodanzky; Friday, "Madame Butterfly," Farrar, Lazaro, De Luca, Moranzoni; Saturday matinee, "Mireille," Barrientos, Hackett, Whitehill, Rothier, Monteux; Saturday evening, "La Forza del Destino," at Brooklyn Academy of Music, Ponselle, Gentle, Caruso, Montezanto, Mardones, Chalmers, Papi.

At the Sunday night opera concert, March 2, Toscha Seidel will play and Charles Hackett will sing. The orchestra will be under the direction of Richard Hageman.

Edward Johnson with the Chicago Opera

Several weeks ago the MUSICAL COURIER announced that Edward Johnson, the tenor, who has been making a brilliant operatic career in Italy during the last few years, would return to this country next season, doing concert work under the direction of the Wolfsohn Bureau. It is now announced that he will also sing with the Chicago Opera Association. He first made his reputation abroad as Parsifal, sung in Italian, and he has also sung other Wagnerian roles in Italian, being known rather as a specialist in that line of work, though he has in his repertoire the principal tenor roles in a number of Italian works, including "Loreley," "Andrea Chenier," "Manon Lescaut," "Isabeau," "Don Carlos" and "The Girl."



JULIA CLAUSSEN,
AS AMNERIS IN "AIDA"

Before going to Italy he was tenor soloist in the Brick Presbyterian Church, of New York, with Herbert Witherpoon in the same choir. He made his debut on the comic opera stage in the "Waltz Dream." He had already won a reputation in the field of oratorio and at various musical festivals. After his success in operetta he decided to prepare himself for grand opera, resisting flattering offers for musical comedy. In the spring of 1909 he sailed for Florence and became a pupil of Lombardi. Two years later he made his Italian debut at Padua in "Andrea Chenier." After a short season in several provincial theaters he went to Bologna and subsequently in Rome, appearing in "Isabeau," "Don Carlos" and "The Girl of the Golden West." With his Parsifal at La Scala, Milan, he became recognized as one of the first tenors in Italian opera.

Horner & Witte Present Courses in West

Very constructive work is being done by the Messrs. Horner and White, managers, of Kansas City, Mo. (with a branch office in New York City), in the states of Iowa, Nebraska, Kansas, Missouri, Oklahoma, Texas and Arkansas, for many musical courses are being established in cities that had never before had an artist of any description. The festivals arranged for Okmulgee, Okla., and Shawnee, Okla., February 11, 12, 13 and 14, proved to be very successful events, at which affairs artists of the caliber of Lucy Gates, Oscar Seagle and Mischa Levitzki were presented. All seats were sold out in advance of the concerts, and the local committees in both places were well over the top from a financial standpoint.

OBITUARY

Mrs. William Mitchell Wolf

Memorial services were held on February 4 by the Tuesday Musical Club, of San Antonio, for the late Mrs. William Mitchell Wolf, who had been a member of that organization practically from its inception. Mrs. Hertzberg, president, and Cara Franklin spoke of the high esteem in which Mrs. Wolf had been held by members of the club and how deeply her loss would be felt. The deceased possessed a soprano voice of much beauty, was a thorough musician, and for several years was the vice-president of the Tuesday Musical Club.

Judge Abraham Dittenhoefer

Judge Abraham Dittenhoefer, aged eighty-four, died last Sunday evening at his New York home. He was a prominent lawyer, jurist, author and speaker. In the suit brought by Mme. Cosima Wagner to restrain Heinrich Conried and the Metropolitan Opera from producing "Parsifal" in New York, Judge Dittenhoefer was counsel for the opera company and defeated the injunction asked by Mme. Wagner.

Julian Story

Julian Story, the artist, died of cancer in Philadelphia, Pa., on February 24, in his sixty-second year. Mr. Story was the former husband of Emma Eames, she having obtained a decree of divorce from the artist in the spring of 1907. In 1909, after spending some time in Paris, Mr. Story married Elaine Sartori. Mme. Eames is now the wife of Emilio De Gogorza, the well known singer.

PARIS OPERA PERFORMS

"CASTOR AND POLLUX"

(Continued from page 5.)

maximum sonority from the orchestra and best arrangement for certain instrumental groupings.

The Padeloup Orchestra will now give three big afternoon or matinee concerts on Saturdays, Sundays and Thursdays. The Thursday concerts will be reserved for great popular festivals, when a special program will permit of the passing in review of the chefs-d'œuvre of the symphonic repertory.

"Jeannot and Colin" at the Trianon

The Trianon-Lyrique, following out its project of giving old French opera-comique, has just reproduced "Jeannot et Colin." From Voltaire's story, Etienne produced a fine comedy which Nicolo set to music. The latter's contemporary, Boieldieu, might have surpassed Nicolo judging from his "Joconde," represented last year (and noticed in these columns), but none the less he is a composer of great talent. "Jeannot et Colin" dates from 1814 and time has in no way taken from its grace and vivacity which hold the listener's interest from first to last.

Lucy Vauthrin's charm as actress and singer was penetrating, especially in the third act. Maryse Reybel used her seductive voice with marked effect. MM. Jouvin, Dufresne, Dumontier, Cardin and Mlle. Viard completed an excellent ensemble.

Music at the Vieux-Colombier

All through Christmas week the Vieux-Colombier gave the "Pastorale de Noël" with a stage setting by Fernand Ochsé. The poem is taken from a mystery play by Arnold Gréban. Reynaldo Hahn's musical illustration of this exquisite work has this same quality in superlative degree. He has taken his inspiration from old popular airs and transcribed with the grace of the accomplished composer, welding the simplicity of touching melodies with the most ingenious subtleties of modern musical writing.

During this month two charming musical pieces have been holding the boards of the Vieux-Colombier: "La Servante Maitresse" (The Servant Mistress), by Pergolèse; and "Une Education Manquée" (a Deficient Education), by Em. Chabrier.

Concerts

The Colonne-Lamoureux concerts pursue their even tenor every Sunday afternoon, with programs more or less artistically interesting, under the joint direction of MM. Camille Chevillard and Gabriel Pierné.

At the Trocadéro the "Damnation de Faust" of Berlioz artistically interesting, under the joint direction of Victor Charpentier with Lucienne Bréval, Lafitte, Fournets and Cerdan, of the Opéra, as soloists. The chorus and orchestra numbered 250.

A new "Association des Concerts Populaires," with soloists, choral union and orchestra has recently been formed. Its concerts take place on Sunday afternoons at the Palais du Trocadéro, under direction of Francis Casadesus and Georges de Lausnay. At the second of these concerts the program presented Beethoven's symphony in C; the Bonn master's piano concerto in E flat, performed by Denise Sternberg; organ solo by M. Gigout (the author); Gabriel Fauré's "Requiem," with Lucy Isnardon, John Byrne, organ, chorus and orchestra. The concert was brought to a close by Mr. Byrne's successful singing of the "Suwanee River" and the "Battle Hymn of the Republic," supported by the chorus under M. Casadesus.

Notes

At the Théâtre des Variétés an enthusiastic audience gave an ovation to Maitre Louis Ganne, who himself conducted his two popular works, "Père, la Victoire!" and "Marche Lorraine." "Long live Clemenceau!" and "Long live France!" were the heart stirring shouts from the house.

The Strasbourg Municipality has appointed M. Broussan (formerly co-director with André Messager of the Paris Opéra), to be the new director of the opera at Strasbourg.

COMTE DE DELMA-HÉIDE.

May Peterson Sings Eighteen Encores

at Greensboro College Concert

Greensboro, N. C., February 19, 1919.

May Peterson, en tour to the Pacific Coast, appeared here at Greensboro College, on February 18, before an audience that completely filled the college auditorium. The soprano's reception was a warm one and her carefully chosen program aroused so much interest and pleasure that Miss Peterson was obliged to give eighteen encores before the concert came to a close.

In splendid vocal form, she began with three Mozart arias and "Amarilli," Cicini, followed by "I've Been Roaming," sung charmingly as an encore. The "gavotte," from Massenet's "Manon," went so well that La Forge's "To a Messenger," the second encore, was demanded a second time.

The third group, a French one, gave ample opportunity for Miss Peterson to display her skill as an interpreter of the French school. The songs included "Crepuscule," Massenet; "Contemplation," Widor; "La Pavane," Bruneaux; and "La Papillon," Fauré. The Bruneaux number was repeated and the "Indian Lullaby" was the encore. Miss Peterson put exquisite tonal coloring into these numbers and was warmly applauded.

Group four consisted of folklore, "El Cant Des Aucelles," Don Louis Millet; "El Majo Discreto," Granados; "De Ol' Ark's a-Moverin'," negro spiritual, Guion; "I'm Wearin' Awa', Jean," old Scotch, and "Three Cavaliers," Russian, arranged by Schindler. This group was an admirable vehicle for the singer to show her versatility in interpretation and she was most successful. "De Ol' Ark's a-Moverin'" was repeated three times and the

Granados song once. "Comin' Thro' the Rye," an encore, was also redemanded.

The last group contained "I Came With a Song," La Forge; "Snowflakes," Mallison; "Just Before the Lights Are Lit," Branscombe; "The Magic of Your Eyes," Penn. Seven encores followed this group, five of which the singer gave to her own accompaniment. Walter Golde assisted at the piano throughout the program.

To say that Miss Peterson's appearance at the college was a triumph is in no way exaggerating the case. It was a concert that will long be remembered for its artistry and the charm of the singer.

V. J.

Tenor Valles Dies in Cincinnati

Manuel Valles, a gifted young tenor of Cincinnati, died February 16 of influenza. A great future was expected for this young singer, who appeared in numerous musical events and in connection with the Cincinnati Symphony Orchestra as soloist. He studied at the Cincinnati Conservatory of Music. He was the son-in-law of Bailiff J. Westerkamp, of the Probate Court. Valles was a Spaniard and came to Cincinnati several years ago for the purpose of completing his studies for the operatic stage. In the passing of this young singer Cincinnati has been robbed of one of its picturesque and talented operatic figures. Valles possessed a rare tenor voice and in addition displayed great histrionic talent.

Born in Barcelona, Spain, in 1875, he early determined upon his career and began preparing for operatic work. This metier led him to the southern countries and finally he became attached to the staff of the Metropolitan, New York. Three years ago he felt the need of further developing himself by building up his operatic repertoire and he came to the Cincinnati Conservatory of Music for this purpose. His masters were John A. Hoffmann and Ralph Lyford. Mr. Valles is well remembered for his remarkably fine singing of the role of Hoffmann in the "Tales of Hoffmann," given by the Cincinnati Conservatory of Music Department of Opera at Emery Auditorium two years ago, and his powerful dramatic action and stirring tenor voice are still fresh in the minds of those who heard him in Raoul Laparra's "Habanera," given by the Cincinnati Conservatory of Music for the benefit of the Red Cross last May. Mr. Valles' last concert appearance occurred at the Woman's City Club, February 8.

Bohlmann Pupils Give Recital

The first of a series of recitals by pupils of Theodor Bohlmann proved a brilliant occasion at the Cincinnati Conservatory of Music last Thursday evening. The characteristics of dependable technic, tonal beauty, appreciation of detail and over all sound, well grounded musicianship which have always marked Mr. Bohlmann's pupils' playing were evident in each participant, and the large audience was gratified with the wide range of talents presented. Of particular moment was Elizabeth Cook's beautiful presentation of the Grieg G-minor ballad. Miss Cook is an artist of rare ability, whom it is a great pleasure to hear. Helma Hansen also won special honors by her broad reading of the Grieg concerto. She possesses a magnetic personality and played with rare artistic discrimination.

Notes

John A. Hoffmann, Mr. and Mrs. William A. Evans, Flora Mischler and Ethel Mann Ryan, of the Cincinnati Conservatory of Music, devoted last week end to a series of six concerts at Camp Sherman.

Romilda Stahl, of the Cincinnati Conservatory of Music, was soloist at a musicale given under the auspices of the Evanston Presbyterian Church, February 14.

R. F. S.

What Cincinnati Showed the South

On its recent Southern tour which the Cincinnati Symphony made under the direction of Eugene Ysaye, the orchestra achieved one of the most brilliant records in its career. In Nashville the orchestra played to an audience said to have been the largest which ever attended any orchestral concert in that city. In Montgomery the orchestra played two concerts, one in the city and the second in the base hospital at Camp Sheridan before an audience including officers, nurses and soldiers, many of the latter just recovering from wounds received in the trenches. Here the playing of the national anthems of the allies aroused a response which shook the building to its foundation. In Atlanta the orchestra gave a children's concert, where it presented a program prepared for little folks, who crowded the auditorium to the doors. In Chattanooga the students were attracted from all the schools and colleges for many miles around, who felt that a concert by the Cincinnati Orchestra constituted an important educational event. In New Orleans the orchestra played at two crowded concerts, with the Franck's D minor symphony as the piece de resistance.

Schroeder Pupils Give Recital

Another very successful and highly artistic song recital was given on Sunday afternoon, February 16, at the Theodore Schroeder vocal studio in the Gainsboro Building, Boston, before a distinguished audience that filled every available space in the large salon. The following singers presented a most interesting program of modern classics: Alliene Gane, Gertrude Breene Thompson, Suzanne Wayland, Frances Waterman, Marjorie Luce and Flora R. Phinney. Special mention is due the singing of Gertrude Breene Thompson, whose splendid soprano voice and excellent artistry completely captivated the audience. Suzanne Wayland, the possessor of a rich contralto, combined with a most engaging stage presence, sang with great depth of feeling, splendid breath control and faultless diction. The future of this young artist will bear close watching. Al-

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liene Gane, already well known in the local concert field, again displayed her superb voice, which is equally effective either in coloratura passages or dramatic singing. Frances Waterman, a young soprano from Providence, made a most creditable debut on this occasion, her unusual interpretative ability for one so young, combined with a very colorful voice and winning stage presence, gaining her rounds of applause. Marjorie Luce, contralto, and Flora R. Phinney, soprano, both possessors of excellent voices, sang admirably and promise much for the future. The piano accompaniments were creditably played by Katherine De Barber, the well known Boston pianist. To hear ease of tone production, artistic interpretations and genuine musicianship is always to be expected at a Schroeder recital, and these qualities were again in evidence on this occasion. The next recital will be held on Sunday, March 16, when ten other pupils will present a very interesting program.

Scotti Opera Company Engages Easton and MacLennan

Immediately after the close of the Metropolitan Opera season in April, Florence Easton, and her husband, Francis MacLennan, will go on a four weeks' tour with the Scotti Grand Opera Company, singing in the operas "L'Oracolo," "Cavalleria Rusticana" and "Madame Butterfly." The Scotti Opera Company will also tour four weeks in the fall before the opening of the Metropolitan Opera season with the same artists. Mm. Easton and Mr. MacLennan will be heard together in "Madame Butterfly," the opera in which they first won fame in this country.

Namara Under Haensel & Jones Management

From the office of Haensel & Jones comes the announcement that Namara, the beautiful lyric soprano of the Chicago Opera Association, has placed the management of all of her concert engagements in their hands. Namara has just successfully completed her first season with the Chicago Opera and has some very interesting plans for the coming spring season which will be announced shortly. As a concert artist Namara has few equals and her popularity and reputation in that field are constantly growing.

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[The Musical Courier Information Bureau is well on in its second year of usefulness, its continued service being justified by the many letters of inquiry received and answered. That the bureau has been of assistance is evidenced by the letters of thanks and appreciation received. The service of the bureau is free to our readers, and we request any one wishing information upon musical questions to write to us. Many letters are answered by mail, but inquiries of general interest will be answered through the Information Bureau, with the names of the inquirers omitted. Inquiries will be answered as soon as possible, but there is sometimes unavoidable delay in order to look up data and verify facts.—Editor's Note.]

Tenor and Bass-Baritone

"I have a tenor voice and have as an instructor a man with a bass-baritone voice. Friends have told me that it is not advisable to receive instruction with any teacher but one with a similar voice. Will you kindly give me your opinion in this respect, and I will be very grateful to you?"

If your teacher is a good one, the difference in the voice would not matter. There are teachers who cannot sing a note, and yet are very successful in bringing out their pupils. The requisite thing is to have your voice properly placed and for you to understand how to use that voice. A bass-baritone is quite capable of giving instructions to a tenor, soprano or contralto, if he understands his profession. So if you are satisfied with your teacher in other respects, it is hardly worth while to listen to the comments of friends who always are very profuse in advice.

When Did They Die?

"Will you be so kind and let me know in what months and years the following professors died: Professor Leschetizky, of Vienna; Professor Jedliczka, of Berlin, and Paul Goldschmidt, of Berlin."

News of Professor Leschetizky's death was received in this country in a message, coming in a roundabout way, dated at Dresden on November 17, 1915, so he presumably died on that date or perhaps a day or two earlier. The Information Bureau is not able to answer in regard to the other two men, nor do any of the musical books refer to them. Perhaps some reader can give us information about them.

Liszt's Favorite Pupils

"Who is who in the picture entitled 'Liszt surrounded by his favorite pupils' which appeared in the January 20 issue of the Musical Courier? Are all of these pupils, besides Arthur Friedheim, still alive, and where are they living?"

The people in that picture are as follows: Front row, left to right—Saul Liebling (dead), Alexander Siloti (reported to have died a few weeks ago), Arthur Friedheim (lives in New York), Emil Sauer (lives in Vienna), Alfred Reisenauer (dead) and A. W. Gottschalk (dead). Back row—Moritz Rosenthal (lives in Vienna), Fr. Drewing (not known whether dead or alive), Fr. Parantoff (not known whether dead or alive), Mrs. Friedheim (Arthur Friedheim's mother) and Hugo Mannsfeldt (lives in San Francisco).

This picture was taken from "Franz Liszt," by James Huneker, published by Charles Scribner's Sons.

Effect of War on Music

"The subject of 'The Effect of the War Upon Music' has been assigned to me for my senior graduation essay. Could you, without any trouble, refer me to articles or essays on the subject which might aid me and furnish me with some good material? My opportunity for hunting material is very limited here at school and I would greatly appreciate any help you could give me to make this essay a success and help to impress upon my audience the ever increasing importance of music."

Music has played a far more important role in this war than ever before. Of course, since the beginning of historic times, there have always been soldier songs, but never until the present has there been an organized effort to cultivate singing among the men as an aid to the upkeep of morale, such as that so ably conducted by the V. M. C. A., and other army and navy song leaders. America, too, saw how superior the French bands were to ours and immediately set about making improvements, first, through practical doubling in size of the American army bands, and second, through the establishment in France of regular classes for the instruction of band masters and musicians. It is difficult in the limits of this column to cover any subject so wide as yours. You might enlarge on the fact that this interest in singing, so widespread through the aid of the army and navy, will doubtless lead to a still greater increase in the general interest in music, one sign of which has been the establishment of community choruses all over the United States within the last few years. You

Information Bureau OF THE MUSICAL COURIER

This department, which has been in successful operation for the past year, will continue to furnish information on all subjects of interest to our readers, free of charge.

With the facilities at the disposal of the Musical Courier, it is qualified to dispense information on all musical subjects, making the department of value.

The Musical Courier will not, however, consent to act as intermediary between artists, managers and organizations. It will merely furnish facts.

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UNSOLICITED REMARKS ABOUT

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Music on My Shelves

Those few pianists who treat us annually to concertos seem to believe that the only good composer is a dead one, especially if he be an exponent also of that much abused instrument, the piano. It is very seldom, indeed, that a pianist will perform in public an important work by one of his rivals in the field, although I can recall a noteworthy exception, when Ernest Hutcheson played George Boyle's piano concerto in D minor with the New York Philharmonic some years ago, generously sharing the honors with the composer, who conducted for the occasion. Both men are Australians, both are brilliant pianists and both are composers, although Boyle has made more of his gift for writing. I should like to speak of this concerto, which is the finest I have seen by any of the English speaking race since MacDowell's. Like the Liszt E flat, the movements are not separated. Broad in conception, definite in outline, the composer has avoided much of that stupid padding usually found in works of great length. The concerto is rich in melodic beauty and in those brilliant passages that delight the virtuoso. It is splendidly orchestrated, is most grateful in every way, and deserves a better fate than the publishers' shelves. I have mentioned in a previous article three of Boyle's lighter piano works—a berceuse, nocturne and serenade—all of which are exceedingly attractive. I should like to add to these a charming waltz and some excellent ballet music, and a suite de ballet, consisting of three separate numbers—"La Prima Ballerina," "In Tempo di Mazurka" and "La Gondola."

Ernest Hutcheson is better known as a pianist than as a composer, yet the few things he has written are no worth while, that one wishes he had not neglected such an obvious gift. One feels this quite strongly on hearing his "Four Pieces for the Pianoforte, op. 10," consisting of an andante tranquillo, a capriccio, a sarabande and a scherzo. The last three are the most effective. The sarabande, written in old style, is quite lovely, and not too difficult for student repertory. The capriccio and scherzo have some beautiful melodic passages and are exceptionally brilliant concert pieces.

HENRIETTA STRAUS.

Power of the Word in Song

This is not a sermon, nor yet a treatise on diction; but having written quite often of the things that singers want in songs, I should like to say a few words about what songs demand of singers besides voice. For there are certain qualities of heart and brain that are even more important than the quality of the voice, if singers but realized it, because without these qualities there can be no great art. A song is the marriage of words with music; and if the union be perfect, we can not conceive of the one without the other. It is because singers have tried to divorce the two that there are so few great interpreters of songs. They have ignored the power of the word—the word that projects the picture, that colors the thought, that gives what we call atmosphere.

Great song interpreters have not necessarily had great voices, as the art of Yvette Guilbert and Ludwig Wüllner can testify; but there are certain songs that will be forever associated with their names. Can any one forget the way Sembrich sang Schumann's "Mondnacht" or "Der Nussbaum"? There have been voices just as silvery, just as exquisite as hers, but none that have ever, before or since, caught the magic of moonlight or the whispering of leaves and imprisoned it in sound. There have been many great dramatic voices, yet when "Franz" is sung we always think of Lili Lehmann, just as we always associate Loewe's "Edward" with David Bispham.

Great voices tickle the ear, but great art feeds the soul. In a song, it is the words that are its life blood, giving color and vitality to the music they have evoked. Without words, the song is merely a vocalize; with them, it becomes a concentrated expression of some experience in life. In order, then, to visualize the music, the artist must be able to visualize the experience; and this demands intelligence, imagination, understanding. Genius alone is not sufficient, for unless it is nourished by heart and brain, genius will run to seed. We are too apt to confuse the art of voice production with the art of singing songs, the instrument, itself, with what it has to say.

HENRIETTA STRAUS.

might touch also upon the patriotic songs and the value of some of the best of them as a permanent contribution to popular musical literature.

To quote from the MUSICAL COURIER EXTRA: "This nation is the most musical in the world. The people demand better music; they love music; they know what they like, and they are able to recognize the difference between good and bad music. It matters not whether this music be ragtime or classic, it must be honest, to use a familiar expression that really tells the story." This is the opinion of the editor of the MUSICAL COURIER EXTRA, who is thoroughly conversant with the conditions in the United States.

About Violins

"Are there any real old violins to be had now, any of the old master violins unaccounted for? Can I secure a book to enlighten me on the violin? Who will buy old violins and who has them for sale? Also the prices?"

If you will write to John Friedrich & Bro., 279 Fifth Avenue, New York City, you can obtain all the information about prices of violins, and whether there are any old ones for sale. During the past six months, there have been six or eight notices in Information Bureau of people who had Guarnerius violins for sale. They were private individuals, and while they believed thoroughly in the authenticity of the instruments, it really requires an expert to decide.

If you would write to the following music publishers, they would recommend to you books on the violin: Oliver Ditson Company, 179 Tremont Street, Boston, and the New York houses, Charles H. Ditson & Co., 8 East Thirty-fourth Street; Carl Fischer, 48 Cooper Square; G. Schirmer, 3 East Forty-third Street, and J. Fischer & Bro., 7 Bible House.

Program for Girls

"Kindly give your criticism of the following program for two girls, ages fifteen, as to numbers, arrangements, etc.: 'To a Wild Rose' MacDowell; 'Song Without Words' (Consolation), Mendelssohn; 'Scarfy Dance,' Chaminade; 'Harmonious Blacksmith,' Handel; 'Butterfly Dance,' Schafer; 'Valse Lente,' Schütt, and 'Aragonesa' (Le Cid), Massenet."

Your program is made up of very familiar and tuneful numbers which will doubtless be appreciated by the kind of audiences you play before. One criticism that might be made about it is that, with the exception of the MacDowell number, the composers are entirely foreign. At the present time there is so much interest shown in American music that the majority of the programs contain more than one number by an American composer.

Copyright

"I have a poem without the music, which I wish you would give me some information about. Where can I have it published, and where can one secure a copyright, prices, etc.?" Have you no acquaintances among composers to whom you can

submit your poem? It is true that the composers are constantly in search of good lyrics, but there is no recognized medium of exchange between poets and composers. Why do you not write directly to some of the song writers whom you see constantly named in the columns of the MUSICAL COURIER? Of course, your poem is of no interest for a music publisher without a musical setting. In regard to the copyright, write to the Copyright Office, Library of Congress, Washington, D. C.

Arthur A. Penn Possesses Gift of Appeal

More than a few people have remarked that Arthur A. Penn, composer of "The Magic of Your Eyes" and other successful songs, possessed a real gift for writing compositions that inevitably appeal to the music lovers.

Helen Clark McCoy, of West Philadelphia, expressed just this idea in a recent letter to M. Witmark & Sons, the publishers, when she said: "There is surely an appealing something in Mr. Penn's songs and they have my hearty endorsement."

Eleanor McHenry, also of the same city, wrote: "The song, 'The Magic of Your Eyes,' is a very good one indeed. It is easy to sing, and that is, the phrasing and melody are smooth and do not strain the voice. I have used it myself for totally different audiences with equal success—in war camp and service clubs, in recital, liberty sings, etc.—and every one has mentioned that the melody lingers with them. I am still using it and have to repeat it at return concerts."

Walter J. Clemson, of Taunton, Mass., thinks that the song is "charming" and is using it in his community work, while Martha Atwood has introduced it as a quartet number at a number of her concerts with other singers. May Peterson, soprano of the Metropolitan Opera Company, is using it on the programs which she is using on her present tour to the Pacific coast.

"Smilin' Through," a more recent Penn song, is winning its way very rapidly. At an informal song recital, which was enjoyed by those who attended at the Hotel Clifford, Norwalk, Conn., on January 17, Roy Williams Steele sang it with much success. Mr. Steele is the tenor soloist of All Souls' Church, New York, and his singing gave much pleasure.

Borghild Braasted, an artist-pupil of Sergei Klubansky, featured "The Magic of Your Eyes" and "Smilin' Through" at a recital given recently at the Low and Heywood School of Stamford, Conn., while Charlotte Hamilton sang the former at a benefit for the Epworth League of the Methodist Episcopal Church, Bedford Hills, on February 4.

Marjorie Knight sang it last week for the sailors from Pelham Bay Naval Camp, who were entertained on St. Valentine's Day in Mount Vernon, N. Y. The Daily Argus said: "Marjorie Knight sang delightfully 'The Magic of Your Eyes.'"

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